A CATALOGUE

OF THE

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STONES

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A CATALOGUE

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SCULPTURED AND INSCRIBED STONES

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THE ROMAN SERIES BY

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THE ANGLIAN SERIES BY

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DURHAM :

THOMAS CALDCLEUGH, 70, SADDLER STREET, AND 64, NORTH ROAD.

1899.

BAYERISCHE
STAATS-
BIBLIOTHEK
MUENCHEN

PREFACE.

THIS Catalogue of the carved and inscribed Stones in the Library of Durham Cathedral has been drawn up for the help of those who are interested in, and who desire to study, the art and institutions of early Northern England. The collection is formed partly of Roman Stones, purchased long ago by the Chapter, and partly of sepulchral memorials of Anglian origin, some found within the precincts of the Cathedral, but the greater part discovered in the rebuilding of church walls at various places within the area settled by the Angles. A number of these have been collected and deposited in the Library through the care of the Rev. William Greenwell; others have been given by different persons, chief among them being the valuable group from Gainford, presented by the Rev. A. W. Headlam, M.A., Vicar, and the Churchwardens of that Parish.

It has been the singular good fortune of the Chapter that they have had the willing help in the making of this Catalogue of two gentlemen who, each in his own department, are among the highest authorities on lapidary archæology. Mr. F. J. Haverfield, M.A., Senior Student of Christ Church, Oxford, is a recognised master in Roman inscriptions and antiquities; and the contribution of our learned Librarian, Dr. Greenwell, so well known for his knowledge of Anglian and Saxon remains, will be of great value to students of the early history and institutions of our country. To the description of these stones he has added a very interesting account of the remains of St. Cuthbert's Coffin, which have been kept locked up in cupboards in the Library since 1827. Time has made them very fragmentary and imperfect; so that it has not

been possible to re-construct the original coffin, in which the Saint's body was borne from place to place, before it was ultimately brought to Durham. On the task of making out and piecing together this valuable relic, and of discovering all that could be known about it, the utmost care and patience have been given by Dr. Greenwell and Dr. Fowler, with the valuable assistance of Mr. Footitt. After more than twelve centuries, this remarkable specimen of Northern art and piety is at last restored to the world: it is a unique record of the skill of those Northumbrians who, in their love for their Saint, carved the coffin, and have left to us a most interesting example of seventh century decoration. The elucidation of the Runic characters by the side of the figures is due to Dr. Fowler, to whom the Chapter owe their best thanks.

They are also glad to have this opportunity of thanking the Newcastle-on-Tyne Society of Antiquaries for permission given to use the blocks made for Dr. Bruce's "Lapidarium Septentrionale"; they have also to thank Mr. W. G. Footitt, who has enriched the Catalogue with a large number of most accurate drawings, in which the characteristic work of the original is admirably represented.

G. W. KITCHIN, DEAN.

18th May, 1899.

ROMAN

SCULPTURED STONES.

BAYERISCHE
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MUENCHEN

INTRODUCTION.

THE collection of some fifty inscribed or sculptured Roman stones, now preserved in the Cathedral Library at Durham, was formed principally in the course of the last century. Many of the stones came singly, like No. 24, rescued from a barn at Ebchester by Dean Montague about 1700 or after. Some belonged to Horsley, the author of "Britannia Romana" and one of the ablest archaeologists of his day in England and in Europe. Others, notably those from Lanchester, were first collected by Dr. Hunter, of Durham. The inscriptions from the Roman Wall were principally collected by John Warburton, surveyor and genealogist and Herald, while perambulating the Wall about 1720 or while engaged on the great Military Road, which General Wade built from Carlisle to Newcastle after the insurrection of 1745. It is unfortunate that Warburton seldom preserved any accurate information as to the origin of his stones. A few additions have been made in the present century; the Binchester altar, rescued by Dr. Raine, the two Hexham stones, once the property of Mr. Joseph Fairless, of Hexham, and the three Gainford stones, added to the collection in 1896, are instances of these additions.

The inscriptions may be divided into two classes. Some were found in the forts which guarded the Roman "Great North Road," the (so called) Watling street in its course through Durham and Northumberland. Others were found in or near to forts along the Northumbrian part of the Roman Wall, commonly called Hadrian's Wall. In the following pages, the order thus geographically indicated is followed.

The method of description is as follows. First, the object is described, and references given to the two standard works in which most of the objects have been previously published, the seventh volume of the Berlin "Corpus Inscriptionum Latinarum," and Dr. Bruce's "Lapidarium Septentrionale," denoted respectively by the letters C and LS. Then, in the case of inscriptions, follows the text, either in capitals, or in an illustration. To this is added a full expansion of the text in italics, in which parentheses denote extensions of current abbreviations, as when "I" stands for "*I(ovi)*," while square brackets denote letters now lost but assumed to have been once on the stone. Finally, there is a translation, which, for obvious reasons, makes no effort to be strictly literal, but to give the general sense in intelligible English, with notes on points needing explanation.

All the inscriptions have been re-examined for the catalogue, and it is hoped that, to some extent at least, some of the texts are better given than in earlier works. The blocks from which most of the illustrations are printed have been given by the Society of Antiquaries of Newcastle. In some cases the lettering of an inscription, as given in the text, differs from that shown by the illustration. In these cases, it is to be understood that the re-examination of the stones has yielded results differing from the blocks, which were prepared some years ago for the "Lapidarium."

ROMAN SCULPTURED STONES.

I.

INSCRIPTIONS FOUND ALONG WATLING STREET.

I.—PIERSBRIDGE.

Piersbridge, also spelt Pierce or Piersebridge, is a small village on the north bank of the Tees. Here Watling Street, the Roman road from York and Aldborough to the north, crosses the river, and here are traces of a Roman fort still visible in a grass field. It has been estimated to have had an area of eight and three-quarter acres—an unusually large size for a Roman fort. Its neighbourhood has yielded seven or eight inscribed or sculptured stones which belong to it, and among them the three following, all found in 1864 in restoring the church at Gainford, two miles west of the fort. They were presented to the Cathedral Library in 1896 by the kindness of the Vicar of Gainford, the Rev. A. W. Headlam, and of the Churchwardens. The Roman name and garrison of the fort are unknown.

I. ALTAR cut into a semicircular capital to fit the Early English pier of the chancel arch of the church of Gainford, diameter 32 inches. On the right side, the only one preserved, is an eagle. [C. 422, LS. 728.]

[*I*(*ovi*)] *o*(*ptimo*) *m*(*aximo*) *Dolycheno* [*I*]*ul*(*ius*) *Valentin*[*us*], *ord*(*inatus*) *Ger*(*mania*) *su*[*p*(*eriori*)], *ex iussu ipsiu*[*s*] *posuit pro se* [*et*] *suis* . . .

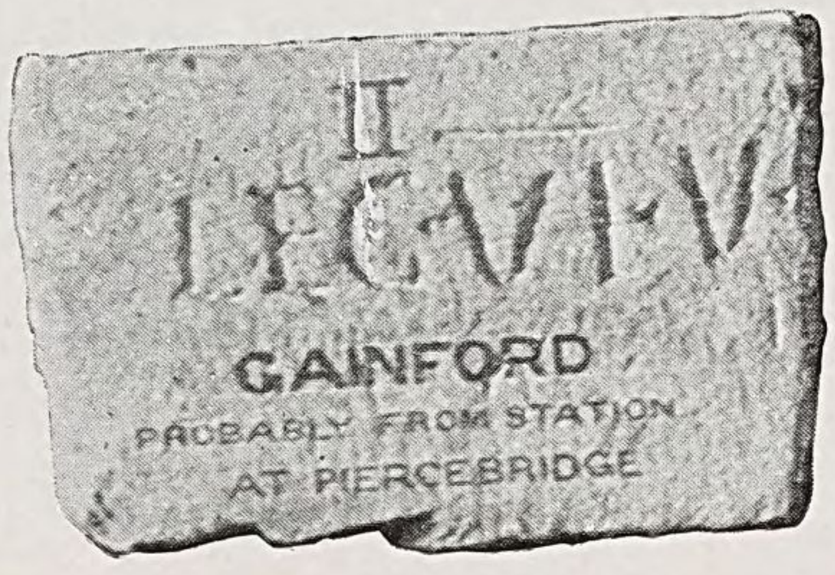
"Julius Valentinus, centurion, from Upper [Southern] Germany, erected this altar to Juppiter Dolychenus at his own command."

For Juppiter Dolichēnus see No. XLV.

Ordinatus is a less common term for a centurion.

The last line of the inscription is very obscure; it may contain the date, but none of the suggestions hitherto made fit the traces of lettering.

II. FRAGMENT, 8½ inches high, 13½ inches long. [C. 1344*a*, LS. 729.]



Leg(*io*) *vi v*(*ictrix*), "the Sixth legion, called the victorious." This legion, stationed at York, or at least a detachment from it, was apparently employed in building or restoring the fort at Piersbridge: this stone is a relic of its presence.

III. FRAGMENT OF (probably) A FUNERAL RELIEF, 12 by 17 inches, and 8 inches thick. It represents a man holding in his right hand a rabbit (?) by its hind legs. Over his right shoulder is something like a horse's head. The left side is broken. This stone was found, like the two preceding, in restoring Gainford Church, but has not, I believe, been hitherto noticed in print.

II.—BINCHESTER.

Binchester, near Bishop Auckland, is the next station on Watling Street north of Piersbridge, from which it is distant about ten miles. Remains of the station can still be seen on a hill top nearly encircled by the river Wear. The area has been computed at the rather large size of seven acres. Many inscriptions and other remains have been found here at various times, and one of these is in the Chapter Library. It, and various other stones, were once selected for use in a coal-mine. The other stones were actually so used and have never been traceable since. This stone was saved "at the pit's mouth" (says Dr. Bruce), and sent to Durham by

the elder Dr. Raine, the historian of North Durham. The Roman name of the place was Vinovia. The garrison appears to have frequently changed, but to have been usually cavalry.

IV. ALTAR, 30 inches high, 18 inches wide: letters (except in line 6), 2 inches high. On the left side is a *simpulum*, on the right a *patera*, the sacrificial vessels often carved on altars. [C. 423, LS. 715.]

Fortunae sanctae M. Val(erius) Fulvianu[s] praef(ectus) eq(uitum) v(otum) s(olvit) l(ibens) l(aetus) m(erito).

"M. Valerius Fulvianus, commander of cavalry [*i.e.*, of the cavalry in garrison at Binchester], pays his vow to Fortune."

A Valerius Crescens Fulvianus held high command in Britain about A.D. 220 or 230. There is no reason

to suppose our Fulvianus the same person, but this inscription, if we may judge by the lettering, perhaps belongs to this period.

III.—LANCHESTER.

Lanchester is the next Roman fort on Watling Street, by which road it is twelve miles north of Binchester. Its walls, enclosing six acres, can still be seen on the hill to the west of the village. Many inscriptions and other relics, most of which are now in Durham, have been found in and round the fort. The Roman name of the station is not known with certainty. An inscription, now in the Church porch at Lanchester, shows that the name began with LON, and we may conjecture that it was the Longovicium (or Longovicus) mentioned in the "Notitia Dignitatum."

The Lanchester stones at Durham were principally collected by Dr. Hunter in the first half of the eighteenth century.

V. ALTAR, 19 by 11 inches. The inscription is bilingual in Greek and in Latin. [C. 431, LS. 687.] This altar once belonged to Horsley.

[Aescula]pio T. Fl(avius) Titianus trib(unus) v(otum) s(olvit) l(ibens) l(aetus) m(erito).

[Ἀσκλη]πίῳ [Τίτος] Φλαύ[ι]ος Τιτίανο[ς] χ[ι]λίαρ[χ]ος.

"T. Flavius Titianus, tribune (*i.e.*, commander of the garrison at Lanchester), erected this altar to Aesculapius."

As Aesculapius (Ἀσκλήπιος) is the god of healing, the altar probably records a recovery from illness.

Greek inscriptions are naturally very rare in Britain. Instances occur, however, at York, at Aldborough (on a mosaic pavement), at Brough on Stainmore, at Corbridge, and elsewhere.

An inscription in the Chesters Museum (c. 440), found at Lanchester, also mentions T. Flavius Titianus as commanding the Cohort i Fida Vardullorum (see No. IX).

VI. OBLONG STONE, 10 by 7 inches, possibly a base for a statuette. [C. 432, LS. 686.]

Genio praetori, Cl(audius) Epaphroditus Claudianus tribunus c(o)ho(rtis) i Ling(onum) v(otum) l(aetus) p(osuit) m(erito).

"Claudius Epaphroditus Claudianus, tribune of the First Cohort of Lingones (in garrison at Lanchester), pays his vow to the Genius of the Praetorium."

The Genius of the Praetorium is the presiding deity or guardian angel of the Headquarters, the official centre of the Fort. The Romans attributed a Genius to every place and thing.

The First Cohort of Lingones was in garrison at Lanchester in the reign of Gordian (see No. XV). Whether it was also there earlier and later than this date, we do not know.

VII. ALTAR, 40 inches high, 12 inches wide. The sides are plain. The letters, 2½ inches high except in the last line, somewhat resemble "rustic" capitals. [C. 433, LS. 684.]

Fortunae aug(ustae) sacr(um) P. Ael(ius) Atticus praef(ectus) v(otum) s(olvit) l(ibens) m(erito).

"Aelius Atticus, commander [of the Lanchester garrison], pays his vow to the August Fortune."

This altar was discovered in a chamber attached to the Bath outside the fort. Small shrines were not seldom connected with baths, and dedications to Fortune have been found elsewhere in them.

VIII. SMALL ALTAR, 10 by 6 inches. On the left side a boar: the left side is broken. The lettering is practically quite illegible; it appears to be something like the following,

Dr. Hübner read *Deo Inv*(*icto*) *votum* . . ., but neither this nor any other suggested reading suits the traces of letters. The stone appears to have been undecipherable even in Horsley's day, that is, in the beginning of the last century. [C. 434, LS. 689.]

IX. BROKEN ALTAR, 40 by 13 inches, with letters about 1¾ inches high: the sides are plain. Part of the lettering is not certain. [C. 435, LS. 680.]

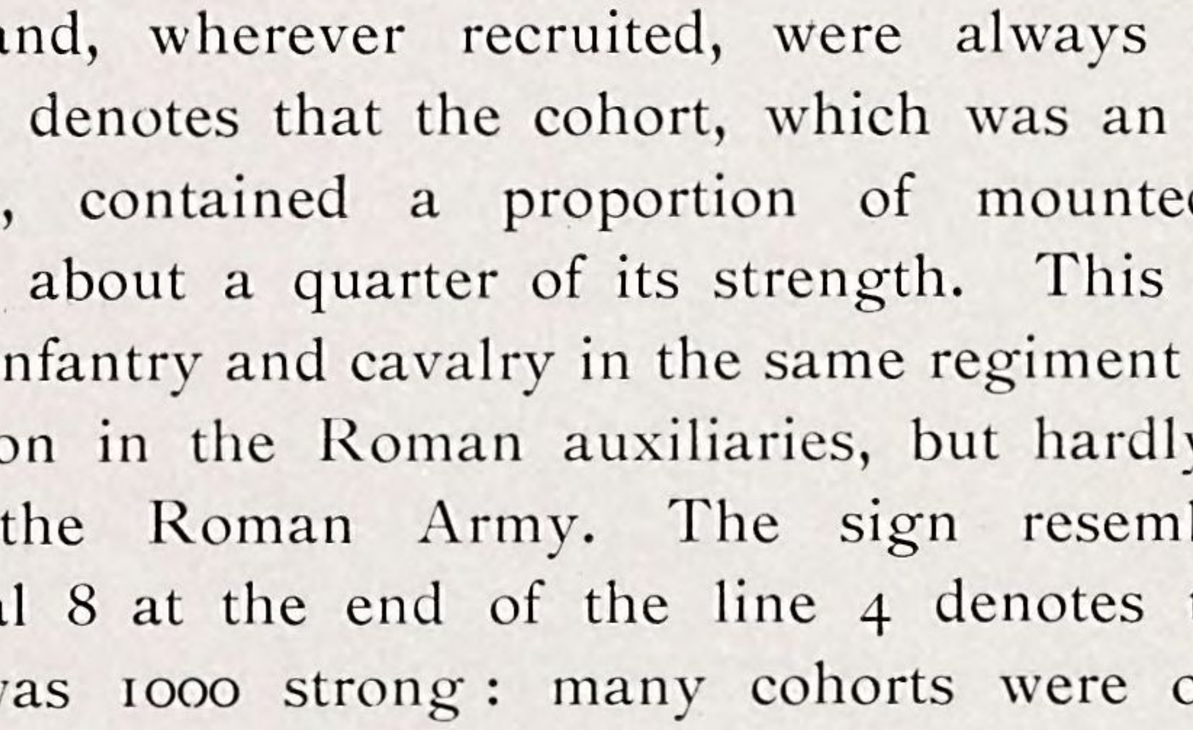
[*I(ovi)?*] *o(ptimo) m(aximo) . . . ati coh(ors)* [*i f(ida)*] *Vard[ul]lor(um) c(ivium) R(omanorum) eq(uitata) m(iliaria) v(otum) s(olvit) l(ibens) l(aetus) m(erito).*

"The first cohort of Vardulli, called Faithful, erects this altar, in payment of a vow, to Iuppiter."

The first two lines are imperfect and uncertain. The letter before ATI was probably L: no suitable suggestion to fill the gap has yet been made. The word ending in *ati* (or *lati*) may denote either an epithet of the god or some kind of soldiers belonging to the cohort.

The Cohort i Fida Vardullorum was the garrison of Lanchester when this altar was erected. The words *civium Romanorum* indicate that soldiers of this cohort acquired the full Roman citizenship on enlistment. This was a great privilege, for, in general, the "auxiliary" Roman troops were not citizens of Rome. They were provincials, and, as a rule, only acquired the citizenship on their discharge. The soldiers of the legions, on the other hand, wherever recruited, were always citizens. *Equitata* denotes that the cohort, which was an infantry regiment, contained a proportion of mounted men, probably about a quarter of its strength. This combination of infantry and cavalry in the same regiment was not uncommon in the Roman auxiliaries, but hardly occurs outside the Roman Army. The sign resembling a horizontal 8 at the end of the line 4 denotes that the cohort was 1000 strong: many cohorts were only 500 strong.

X. SMALL GOLD PLATE with raised letters, found in 1716. [C. 436, LS. 676.]



Marti Aug(usto) Aufidius Aufidianus d(ono) d(at).

"Aufidius Aufidianus dedicates this to Mars."

XI. SMALL ALTAR, 13 by 6½ inches. The sides are plain. The inscription is almost illegible, except for the first eight letters. [C. 437, LS. 678.]

Deo Marti . . . . "To the god Mars . . . ." The rest of the stone appears to have been undecipherable even at the beginning of the last century.

XII. SMALL ALTAR, 12 by 6 inches. On the sides are the sacrificial *simpulum* (left) and *patera* (right). Only the first six letters are certain. [C. 438, LS. 677.]

Deo Mar(ti) . . . "to the god Mars . . ." The rest of the inscription was illegible even in 1700: an old conjectural reading is *C(ornelius) Aur(elianus) sus(cepto) vot(o)*, which the engraver has adopted.

XIII. SMALL ALTAR, 11 by 7 inches. On the sides are the sacrificial vessels, the *simpulum* on the right, the *patera* on the left. [C. 439, LS. 679.]

Marti. "Dedicated to the god Mars."

XIV. SMALL ALTAR, 12 by 6 inches. The sides are plain. [C. 442, LS. 688.]

Deo Vit(iri). "To the Old God" (?).

Altars dedicated *deo veteri* or *vitiri,* or *dibus veteribus* or *vitiribus*, are not uncommon in the North of England. It is not improbable that they were erected by the soldiery in the end of the third century and in the fourth to the "old gods" who had been recognized before Christianity spread. The army in the fourth century contained few Christians in most provinces, and paganism would live longer among the soldiers than, for instance, among town-bred civilians. If this view is correct, these altars

give us indirect evidence of the expansion of Christianity in our islands. It is, however, proper to add that this view, however probable, is not proved or certain.

XV. ANSATE SLAB, 31 by 19 inches, with letters 2½ inches high except in the last line (2 inches). It was found about a hundred yards outside the east side of the fort. [C. 445, LS. 699.]

Imp(erator) Caes(ar) M. Ant(onius) Gordianus p(ius) f(elix) Aug(ustus) balneum cum basilica a [so]lo instruxit per Egn(atium) Lucilianum leg(atum) Aug(usti) pr(o)pr(aetore) curante M. Aur(elio) Quirino pr(a)ef(ecto) coh(ortis) i L(ingonum) G(ordianae).

"The Emperor Gordianus [the third of the name] erected a bath with a basilica by the agency of Egnatius Lucilianus, governor of the province; the work was supervised by M. Aurelius Quirinus, commander of the First cohort of Lingones, called Gordian, [then in garrison at Lanchester]."

Each fort had outside it a separate building for baths. This inscription records the erection, or perhaps the total re-erection, of the Lanchester bath about A.D. 238–244.

XVI. ANSATE SLAB, 34 by 23 inches. [C. 446, LS. 700.]

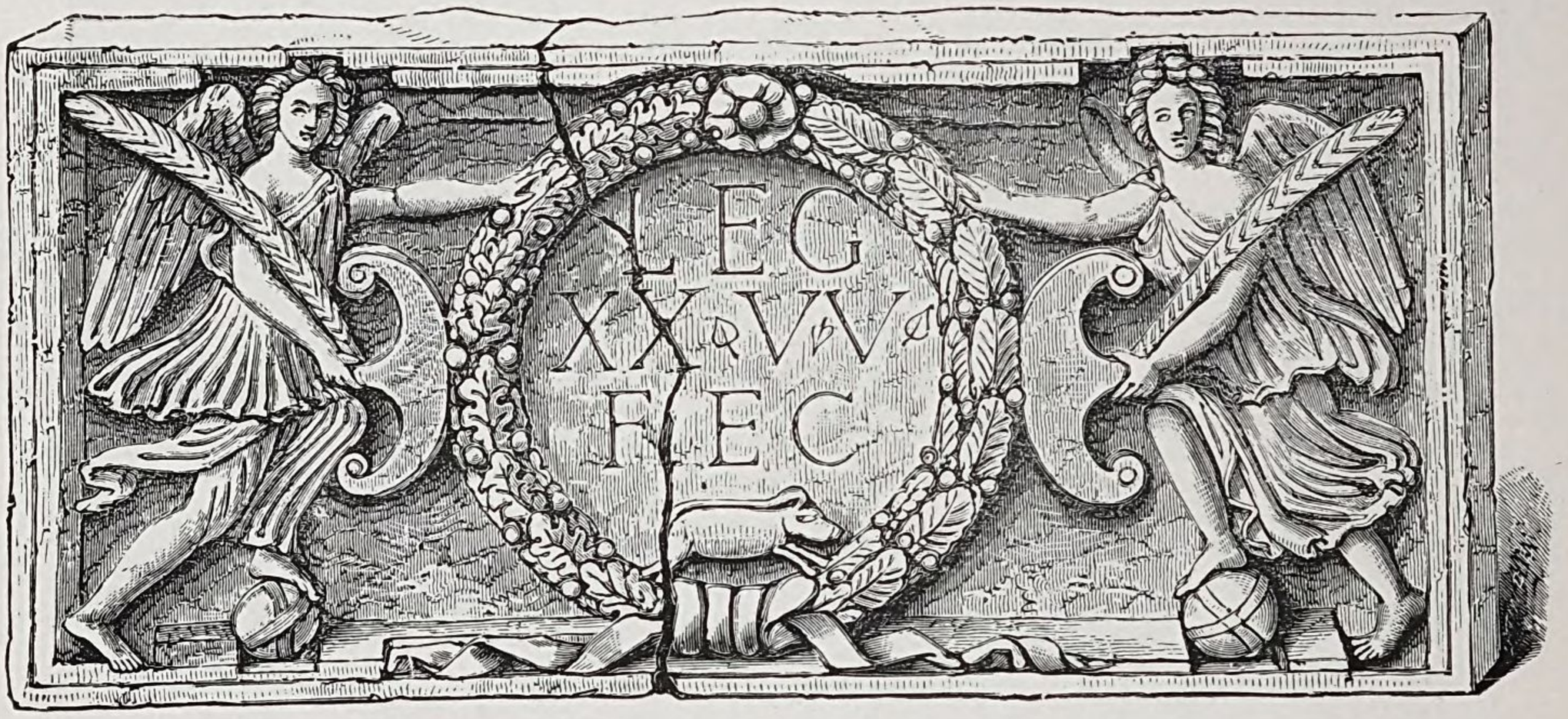
Imp(erator) Caesar M. Antonius Gordianus p(ius) f(elix) Augustus principia et armamentaria conlapsa restituit per Maecilium Fuscum leg(atum) Aug(usti) pr(o) pr(aetore), curante M. Aur(elio) Quirino pr(aefecto) coh(ortis) i L(ingonum) Gor(dianae).

"The Emperor Gordianus restored the headquarters and armouries [of the fort] by the agency of Maecilius Fuscus, governor of the province; the work was supervised by M. Aurelius Quirinus, commander of the First cohort of Lingones."

XVII. LARGE ORNAMENTED SLAB, 54 by 24 inches, on which are two Victories standing on globes. They hold in their hands a wreath of oak leaves, and (perhaps) of laurel leaves, within which is inscribed in three-inch letters

Legio xx V(aleria) V(ictrix) fec(it).

"Erected by the Twentieth Legion, called Valeria Victrix."



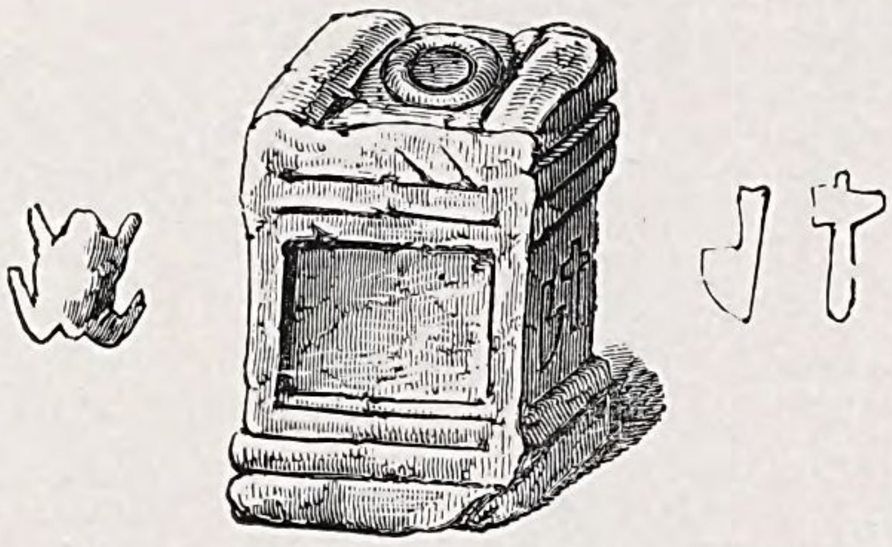
The legion was not stationed at Lanchester: it, or a part of it, was probably employed in building the fort.

Below is a boar running. The boar is the badge of the Twentieth Legion [C. 447, LS. 702].

XVIII. A WALLING STONE, 18 by 7 inches in size. The inscription appears to be perfect. [C. 448, LS. 703.]

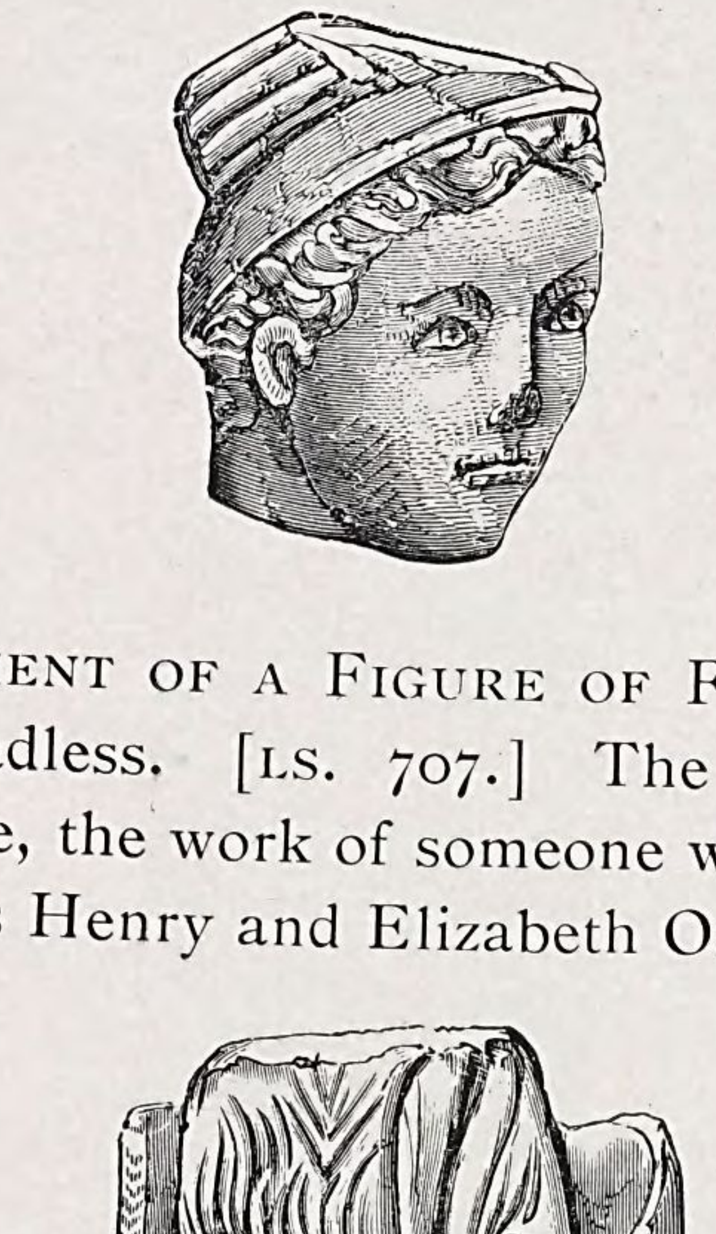
Coh(ors) i, "erected by the first cohort" [of the legion engaged in building, perhaps the Twentieth].

XIX. SMALL UNINSCRIBED ALTAR, 7 by 6 inches. On the right side is a frog or toad, an animal which appears on several other small altars at Lanchester and elsewhere ; on the left side are a knife and hammer (or axe). [LS. 693.]



XX. HEAD OF MERCURY. [LS. 706.] Size 6 by 4½ ins.

XXI. FRAGMENT OF A FIGURE OF FORTUNE with her wheel, now headless. [LS. 707.] The inscription H O E 1700 is, of course, the work of someone who lived in 1700 ; it commemorates Henry and Elizabeth Ornsby.



XXII. SMALL SCULPTURED STONE, 8 inches high. Four female heads support a small slab, somewhat in the manner of caryatids.

This block is not noticed in Dr. Bruce's "Lapidarium."

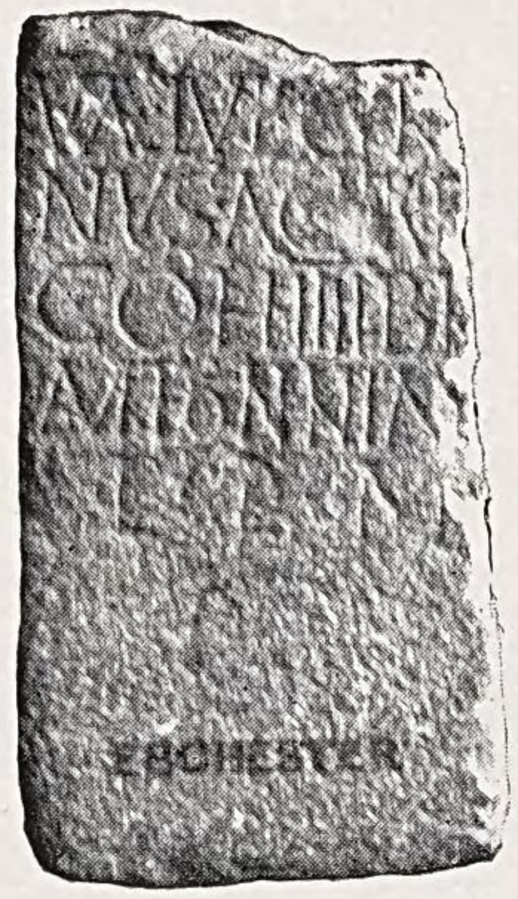
XXIII. SMALL UNINSCRIBED ALTAR, 10 inches high, 7 inches wide, with plain sides. The ornament on the face shows the front of a small shrine. Small altars without inscription are not uncommon. They were either humble votive offerings, or intended for private use, whence they are sometimes called "house-altars." So No. XIX, etc.

This altar is not noticed by Dr. Bruce.

IV.—EBCHESTER.

Ebchester is the next station to Lanchester on Watling Street, from which it is distant seven miles. The fort, in area about four acres, was situated near the Derwent river at the bottom of the valley. The church of Ebchester is placed in its south-west corner, and is largely built of Roman stones. Many inscriptions have been found here, three of which are at Durham. The Roman name of the fort was probably Vindomora: the garrison is not known for certain.

XXIV. PART OF A DEDICATION, 12 by 22 inches, with two-inch letters. [C. 458, LS. 665.]



[*?Deae*] *s*[*anctae Miner*]*vae Iul*(*ius*) *Gr . . nus, actar*[*ius*] *coh*(*ortis*) *iiii Br*[*eucorum ?*] *Antoninian*[*orum v*(*otum*) *s*(*olvit*)] *l*(*ibens*) *l*(*aetus*) *m*(*erito*).

"Dedicated to Minerva by Iulius Gr . . nus [*perhaps* Germanus], a clerk of the Fourth Cohort of Breuci, called Antoniniani."

The name of the regiment is not quite certain: it is probably a Cohort of Breuci, known from other inscriptions to have been in Britain. Some suggest *Cohors IV Br*[*ittonum*], but British-born soldiers were rarely stationed in Britain by the Roman Government: they were, it was probably thought, likely to revolt.

The *actarius* made up accounts and also concerned himself (as it seems) with the corn-supply of his regiment.

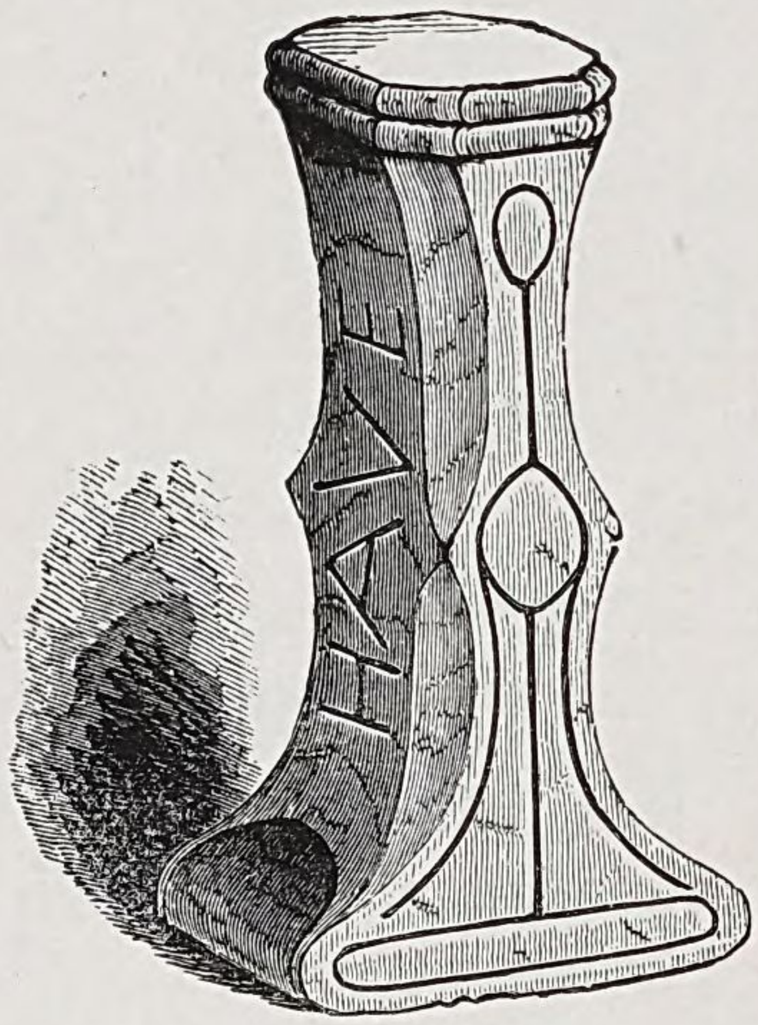
The inscription was taken out of a barn-wall at Ebchester, by the direction of Dr. Montague, Dean of Durham, who added it to the Chapter collection, about the earliest part of the eighteenth century. Dr. Montague was Dean from 1699 to 1727.

XXV. SMALL ALTAR, 16 by 7 inches: on the sides are a bird (left) and a boar (right). [C. 459, LS. 666.]

Deo Vitiri Maximus v(otum) s(olvit).

"Maximus pays his vow to the Old God." (See No. XIV).

XXVI. SMALL STONE, perhaps a Finial, 16½ inches high. On one side of it are four letters. [C. 470, LS. 669.]



Doubtless "Farewell," from a funeral monument, as Horsley suggested. The word is often so used.

V.—HEXHAM, CORBRIDGE.

Several Roman inscriptions and other worked stones have been found in old buildings at Hexham, notably in Wilfrid's crypt under the Abbey, built about A.D. 675, which is almost wholly constructed of Roman material. But no small Roman relics, such as coins or pottery, and no Roman foundations have ever been noticed in Hexham, and hence it is probable that the inscriptions and other stones were brought from the Roman station at Corbridge, three miles east of Hexham. Probably they were brought by water: indeed, a Roman altar has been found in the Tyne, close to Hexham. In antiquity, worked stone of suitable size was often brought from some little distance, even though quarries might exist on the spot.

Corchester or Colcester, the Roman station a little west of Corbridge, is the next station to Ebchester on Watling Street; from that it is distant ten miles. It appears, according to Mr. Maclauchlan's researches, to have been a large place of irregular shape, containing twenty-two acres, and it was perhaps rather a small town than a fort like the other "stations" on Watling Street. Several inscriptions have been found in and near it, besides those now at Hexham. It lies not far from the river Tyne, on its north bank, three miles south of the Roman Wall. Its Roman name was Corstopitum.

XXVII. A WALLING STONE, 10 inches broad by 7 high, with 1¾-inch letters: the inscription appears to be complete. [C. 484, LS. 662.]

Instante Fl(avio) Hygin(o), legionis vi v(ictricis).

"Erected under the supervision of Flavius Hyginus, soldier of the Sixth Legion, the Victorious."

There is a mark at the commencement of the third line which resembles the symbol used to denote a centurion, ↄ; if this is intentional, we may render "Centurion of the Sixth Legion."

If this mark is an accident, we might also expand the inscription *instante Flavio Hygino legio vi victrix*, "erected by the Sixth Legion (*i.e.*, by soldiers from it), under the supervision of Fl. Hyginus."

The origin of this stone is doubtful. Mr. Fairless, writing in the *Gentleman's Magazine,* xvi (1841), p. 102, ascribes it to Hexham. An identical inscription was, however, found on a Roman site at Northallerton, in constructing the railway (now the N.E.R.) in 1838. Hence it has been thought that Mr. Fairless made a mistake in assigning the origin of the stone to Hexham.

XXVIII. FRAGMENT, 18 inches wide by 12 inches high, cut for use as a building stone, but so as to leave the inscription perfect on both sides. [C. 485, LS. 661.] It once belonged to Mr. Fairless, of Hexham.

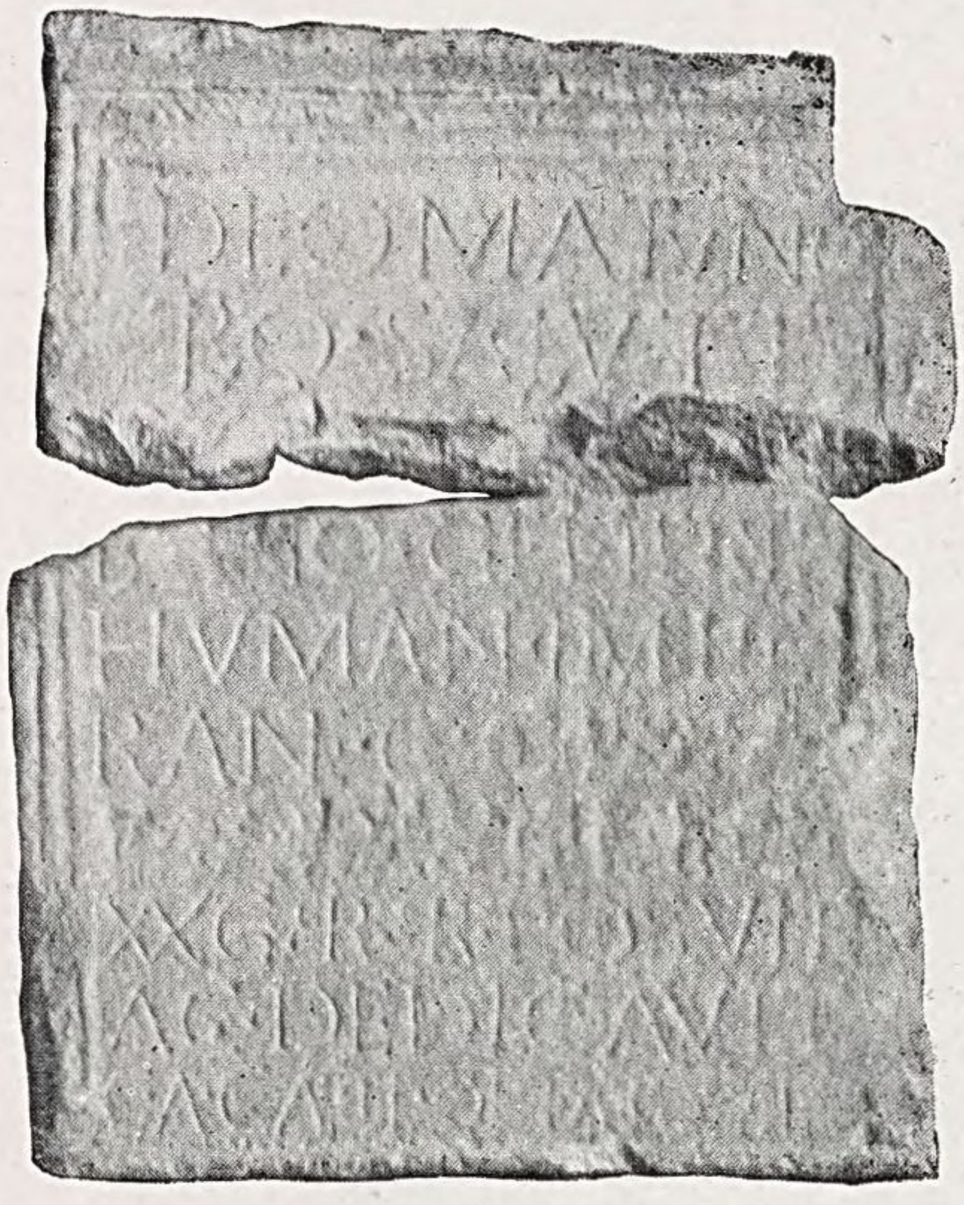
The explanation of this fragment has not yet been achieved. It seems to be a list of names.

VI.—HIGH ROCHESTER.

The next station north of Corbridge on Watling Street is Risingham, or Habitancium, near Woodburn, distant from Corbridge fifteen miles. No inscriptions from this fort are preserved at Durham.

On the other hand, the Chapter Library contains several from High Rochester, the next station, twenty-four miles north of Corbridge. This is a fort four and a half acres in area, not far from the modern hamlet of Horsley. Most of it was excavated in 1852–5 by the Duke of Northumberland and the Newcastle Society of Antiquaries, and very striking ruins survive. Its Roman name was Bremenium; its garrison consisted of the "cohors I Fida Vardullorum," and, at times, of other troops.

XXIX. TWO PORTIONS OF A SLAB, 22 inches broad, with 1¾-inch letters. [C. 995, LS. 558.]



Deo Matuno, pro salute [Imp . . . .] bono generis human(i) imperante, C . . . . leg(atus) Aug. pr(o) pr(aetore) posuit ac dedicavit, c(uram) a(gente) Caecil(io) Optato.

"To the god Matunus, for the safety of the Emperor . . ruling for the good of the human race: erected and dedicated by the governor, C . . . ; the work was supervised by Caecilius Optatus."

Caecilius Optatus appears, about A.D. 220, as tribune of the cohors i Vardullorum, in garrison at Rochester (See No. XXXII). Probably this inscription was set up about this time: in that case, the Emperor, whose name is lost, is probably Elagabalus, possibly his successor Severus Alexander. The name of the *legatus* or governor has been, it seems, intentionally erased. The traces which remain suggest C. Iulius Marcus, who was probably governor about A.D. 213, but the traces are not very definite.

Matunus is presumably a British god, not otherwise known to us.

The origin of the stone is not quite certain. It was found about 1710 in the Mote Hill at Elsdon, three miles from Otterburn, and almost equidistant from Rochester and from Risingham. Dr. Hübner ascribed it to the latter, but Caecilius Optatus was an officer at Rochester. Possibly he set the stone up at Elsdon in some local shrine. One or two such cases are known in the North of England.

In the second line of the second piece, *imperante* is presumably a mistake of the stone-cutter for *imperantis*. At the end, after OPTATO there are faint traces as of TR, *tr*(*ibuno*).

XXX. SMALL ALTAR, 8 by 5 inches; on the right side a club, emblem of Hercules, found in 1729. [C. 1032, LS. 549.]

Deo Herculenti, "to Hercules."

The form *Herculenti* for *Herculi* appears to be merely a bit of bad grammar. It occurs also on two inscriptions found in Germany.

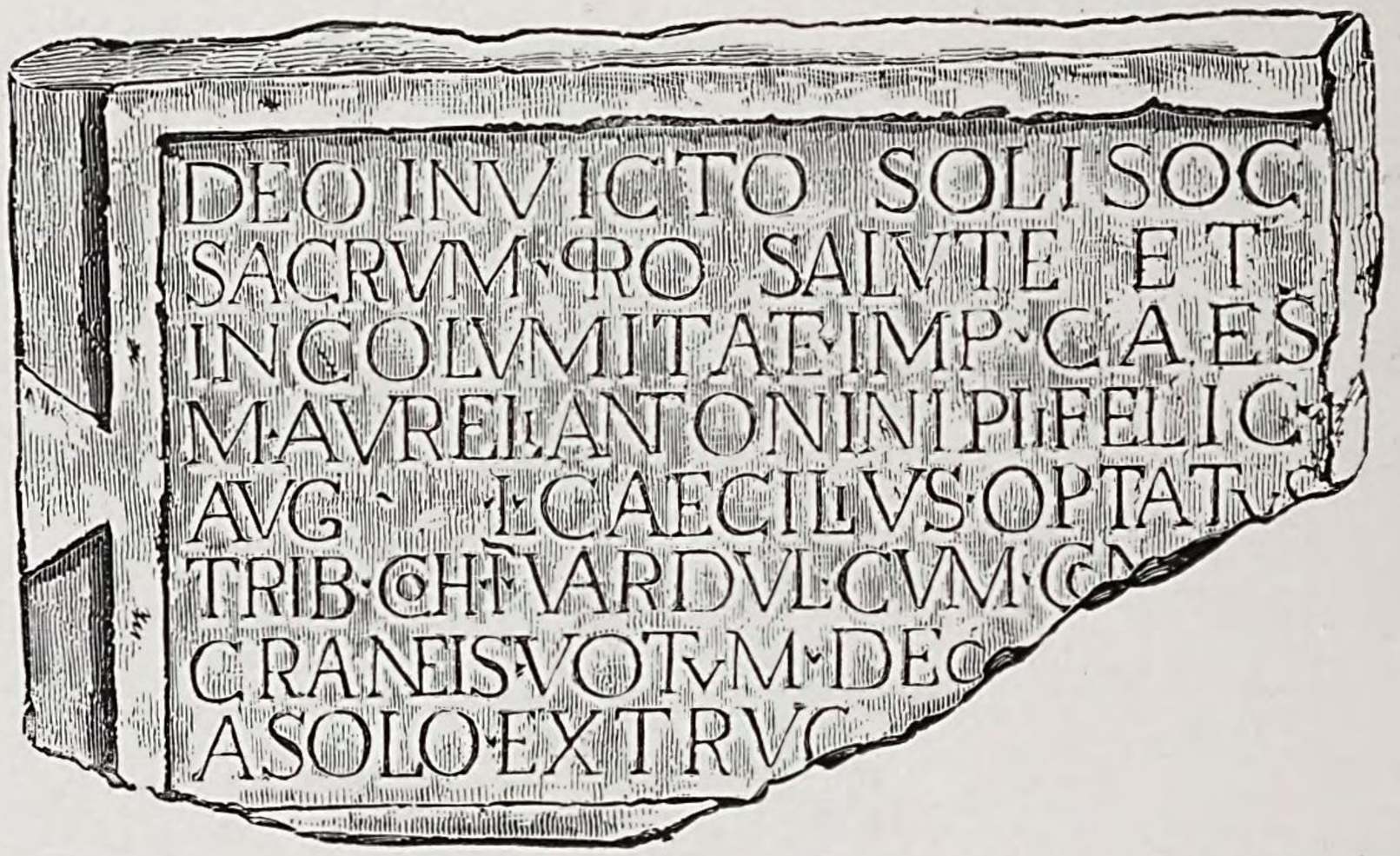
XXXI. ALTAR, 36 by 13 inches: the top was once ornamented, the sides are plain. It was found in 1729. [C. 1038, LS. 550.]

Silvano Pantheo, pro sal[ut]e Rufini tr(i)b(uni) et Lucillae eius Eutychus lib(rarius ?) c(o)s(ularis) v(otum) s(olvit) l(ibens) m(erito).

"Dedicated to Silvanus Pantheus, for the safety of Rufinus the tribune [commanding the Rochester garrison] and Lucilla, his (wife), by Eutychus, a clerk of the governor of the province."

The inscription is now less perfect on its left side than when first noticed: the text above gives the full lettering, now not entirely preserved.

XXXII. LARGE ANSATE SLAB, 38 by 25 inches. The stops are triangular. [C. 1039, LS. 557.]



Deo Invicto Soli soc(io) sacrum, pro salute et incolumitate imp(eratoris) Caes(aris) M. Aureli Antonini Pii Felic(is) Aug(usti), L. Caecilius Optatus trib(unus) coh(ortis) i Vardul(lorum), cum con[se]craneis votum de . . . . a solo extruct[um. . . .

"To the Sungod [Mithras], companion (of the Emperor?), erected for the safety and security of the Emperor M. Aurelius Antoninus [Elagabalus, see No. XXIX]. L. Caecilius Optatus, tribune of the First Cohort of Vardulli, with his fellow-worshippers, erected this . . ."

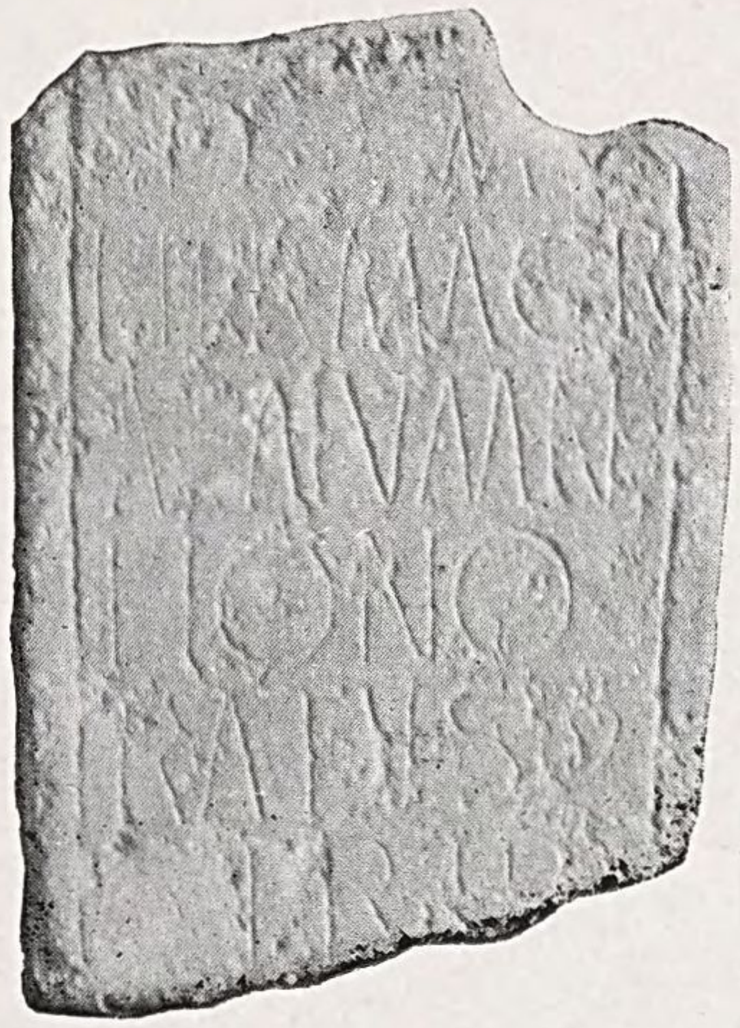
The two last lines may have been *votum de*[*otemplum*] *a solo extruct*[*um dedicat*], or the like.

The slab once belonged to Horsley.

XXXIII. WALLING STONE, 15 by 10½ inches, found near the Western rampart of the station. [C. 1052, LS. 576.]

P. Aelius Erasi ..us, trib(unus). Probably he supervised some building-work here.

XXXIV. THIN FUNERAL STONE, 24 inches high by 18 broad. The lettering may be perhaps of a late Roman date. The stops in lines 1, 5 and 6 are leaf stops. [C. 1056, LS. 561.]



D(is) m(anibus), Hermagorâ alumno Honoratus trib-(unus).

"To the memory of Hermagoras, his dependant, erected by Honoratus, tribune" [commanding the garrison of Rochester].

XXXV. A SMALL ALTAR, 7½ by 4 inches. [C. p. 178, LS. 555.] This has been taken to be a Greek inscription (see No. V), and the first line has been read θεοῖς, "to the gods." To the present writer, there seems to be no inscription on the stone of any sort. Horsley and Bruce held the same view. The stone is a "house-altar" (No. XXIII).

XXXVI. A HORNED FIGURE, very rude carving. [LS. 585.]

II.
INSCRIPTIONS FOUND ALONG OR NEAR TO THE ROMAN WALL.

VII.—SOUTH SHIELDS.

To guard the mouth of the Tyne, the Roman government constructed a fort at South Shields, of which large traces have been discovered in recent years, and part has been left permanently uncovered for the inspection of visitors. The Roman name of the fort, its garrison, and the date of its erection are not known. A full account of the fort, and of the antiquities there found, has been published by Dr. Bruce in "Archaeologia Aeliana," vol. x.

XXXVII. ALTAR, 34 inches high, 12 inches wide: on the left side is the *simpulum* or jug, on the right the bowl or *patera* used in sacrifice. The altar appears to have been once inscribed, but is now wholly illegible. [C. 497*a*; not noticed in the "Lapidarium."]

VIII.—BENWELL (NEAR).

Benwell, or Condercum, was the third fort from the East along the line of Hadrian's Wall. The site, now nearly obliterated, is a little west of Newcastle-on-Tyne. The following inscription was found in its vicinity.

XXXVIII. A WALLING STONE, 12 by 8 inches. [C. 520, LS. 36.]

L(egionis) ii Aug(ustae) c(o)ho(rs) viii fec(it).

"Built by the eighth cohort of the Legio ii Augusta."

The Second Legion, called Augusta, was stationed at Caerleon-on-Usk in Monmouthshire. It sent soldiers to assist in building or repairing many parts of the Wall.

This stone once belonged to Horsley: it was found (he says) in the wall of a house at East Denton, about a quarter of a mile west of the fort, and it doubtless belonged to the Wall, not to the fort.

IX.—RUTCHESTER (NEAR).

Rutchester, or Vindobala, is the fourth fort on Hadrian's Wall. The following inscription comes from the Wall in its vicinity.

XXXIX. A WALLING STONE from near Harlow Hill on the Wall of Hadrian. [C. 553, LS. 80.]

Centuria Turriani Prisci.

"The century of Turrianius Priscus (erected this part of the Wall)."

Walling stones inscribed with the name of the legion or the legionary cohort or century employed to build the adjacent part of Wall are very common along the Wall. Cohorts are indicated by their number on the list of the legion ; centuries by the name of the centurion in charge, here Turrianius Priscus.

X.—THE CHESTERS.

The Chesters or Cilurnum, the sixth fort from the east on Hadrian's Wall, is, perhaps, the best known of all the forts on the Wall. It stands in the valley of the North Tyne near that river, not far from the present hamlet of Chollerford. During the last half century, portions of it have been excavated by the Clayton family, the proprietors.

The inscriptions from The Chesters, and from all the following sites along the Wall, were collected by John Warburton in the eighteenth century, and reached the Durham Library through him.

XL. LARGE FUNERAL STONE, 28 by 14 inches ; letters 1⅜ inches high. Though a tombstone, the monument is shaped like an altar ; this is not uncommon, and has probably no special significance. [C. 588, LS. 117.]

D(is) M(anibus) s(acrum) Fabi(a)e Honorat(a)e. Fabius Honoratus, tribun(us) coh(ortis) i Vangion(um) et Aurelia Eclec[t]iane fecerunt fili(a)e dulcissim(a)e.

"To the memory of Fabia Honorata: Fabius Honoratus, commander of the First Cohort of Vangiones and Aurelia, Eclectianē, erected this stone to their sweet daughter."

The writing of E for AE is not uncommon on Roman inscriptions of nearly all dates during the Empire.

XI.—CARRAWBURGH.

Carrawburgh, or Procolitia, is the seventh fort on the Wall.

XLI. ALTAR, 32 by 16 inches, with 1⅜ inch letters. On each side is a sacrificial *patera*. [C. 617, LS. 153.]

Fortunae coh(ors) i Batavorum, cui praeest M. Flaccinius Marcellus prae(fectus).

"To Fortune, the First Cohort of Batavians, commanded by M. Flaccinius Marcellus."

The Cohors I Batavorum was the regular garrison of Carrawburgh. Fortuna must here be taken to be the Fortune of the cohort, that is, its presiding deity: see No. XLIV.

XLII. ALTAR, 37 by 15 inches: letters, 2¼ or 2⅛ inches high. The sides are plain. The stops are triangular: after the final M is a leaf stop. [C. 618, LS. 154.]

D . . . M . . . D . . . ? Tranquilla Severa pro se et suis v(otum) s(olvit) l(ibens) m(erito).

"Tranquilla Severa pays her vow to . . . . , for herself and her family."

D.M.D. obviously indicate some god or goddess, but which one is uncertain.

XII.—THE HOUSESTEADS (NEAR).

The Housesteads, Borcovicus (or perhaps more correctly Borcovicium), is the eighth fort on the Wall. The following inscription was found in a Milecastle, or smaller fort to the west of it.

XLIII. FRAGMENT, 23 by 19 inches, with letters 3¾ inches high, brought to Durham in Warburton's collection. Its origin was long unknown, till John Hodgson, the historian of Northumberland, discovered that it was half

of an inscription of which the other half was found near a Milecastle on the Wall at Hotbank, some 2000 yards west of Borcovicium (Housesteads). [C. 661, LS. 200.]

The whole inscription (including the other half, now at Newcastle) reads :—

I]mp(eratore) Caes(are) Traian(o) Hadrian(o) Aug(usto), leg(io) ii Aug(usta), A(ulo) Platorio Nepote, leg(ato) pr(o) pr(aetore).

"In the reign of Caesar Trajanus Hadrianus, set up by the Second Legion Augusta, while Aulus Platorius Nepos was governor of Britain."

This inscription is one of a very important group, which goes far to prove that the Roman Wall, with its forts, milecastles, road, etc., was wholly or at least in main part the work of the Emperor Hadrian. This group consists of five identical or almost identical inscriptions, one of which is the above, with two other very similar stones, and suggests that two forts, Greatchesters (Aesica) and Chesterholm (Vindolana) and five milecastles may be attributed to Hadrian. The seven inscriptions are, however, pretty plainly part of a series of which the remainder has been lost or not yet discovered, and hence we are justified in assuming that the forts and milecastles in general, the wall which connects them, and the road

which provides communication, are all, in the main, Hadrian's work. These conclusions must, however, be regarded as probable, not as certain.

The stones were probably placed over the gateways of the forts and milecastles, and indicated by their position their purpose as memorials of building, though they do not mention that purpose in so many words. In this feature they resemble similar stones elsewhere.

XIII.—CHESTERHOLM.

Chesterholm, or Vindolana, is the ninth fort on the Wall. More accurately it may be said not to be on the Wall, for it is about a mile south of it, but it appears to belong to the series of forts "on the Wall."

XLIV. LARGE ALTAR, 40 by 24 inches. On the right side is a *patera*, on the left a knife, jug and *patera*. The letters are 3⅝ inches high in the first line, 3⅜ in the second, and ⅝ in the third. [C. 702, LS. 250.]

Fortunae P(opuli) R(omani), C. Iul(ius) Raeticus legionis vi vic(tricis).

"Dedicated to the Fortune [or presiding genius] of the Roman People by C. Iulius Raeticus, of the Sixth 'Victorious' Legion."

Raeticus was perhaps a centurion of the Sixth Legion, but the symbol usually indicative of a centurion or a century Ↄ is not visible on the stone.

XIV.—GREAT CHESTERS.

Great Chesters (locally called The Chesters), or Aesica, is the tenth fort on the Wall.

XLV. FRAGMENT OF AN ALTAR, 13 inches broad by 18 inches high. Above is part of a small and now undistinguishable relief. An urn, and a bull marching to the left, have been traced on it. The letters are 1 inch high. [C. 725, LS. 274.]

[*Iovi*] *o(ptimo) m(aximo) D(olicheno) . . . Sabini fil . . . ina Regulus . . . ? publi . .*

Erected to Iuppiter Dolichenus by a person whose father was Sabinus, and whose cognomen perhaps was Regulus: it is possible, however, that there were several dedicators, one the son or daughter of Sabinus, one called Regulus.

Iuppiter Dolichēnus is an eastern god, much worshipped in the second and third centuries by Roman soldiers and others. He derives his name from Dolichē in Asia Minor.

XV.—CARVORAN.

Carvoran or Magna is the eleventh fort on the Wall, standing close to the watershed of the rivers which run into the Eastern and Western seas, above the modern village of Greenhead.

XLVI. PART OF AN ALTAR, 23 inches high by 20 inches wide, with well-shaped letters 2¾ inches high except in line 5. On the sides are the sacrificial objects, knife and jug (right) and bowl (left). The origin of the inscription is not quite certain : it belonged to Warburton's collection, and, like other stones in that collection, its precise provenance has not been recorded. There is, however, reason to think it came from Carvoran. [C. 749, LS. 302.]

Fortun[*ae*] *Audac*(*ius*) *Romanus centurio leg*(*ionis*) *vi xx* [*ii*] *Aug*(*ustae*).

"Dedicated to Fortune by Audacius Romanus, centurion [successively] in the sixth, twentieth and second legions."

The stone-cutter has apparently omitted II before AVG in the last line.

The Sixth Legion was quartered at York, the Twentieth at Chester, and the Second Augusta at Isca Silurum, Caerleon-on-Usk, in Monmouthshire.

XLVII. FRAGMENT, 9 by 9 inches, of uncertain origin doubtfully ascribed by Horsley, who once possessed it, Carvoran. [C. 798, LS. 329.]

All that can be made out certainly are the names *Januari*[*a ?*] and *Secunda*.

XLVIII. SQUARE STONE, 16 inches high, 10 inches broad, 8 inches deep. It was found (according to the oldest account) near Thirlwall Castle, which is close below Carvoran fort; according to others, at Blenkinsop, which is also near but further east. [C. 1188, LS. 326].

Imp(*eratori*) *Caes*(*ari*) *Flav*(*io*) *Val*(*erio*) *Constantino, pio, nob*(*ilissimo*) *Caesar*[*i*], *di*[*vi Constanti pii Augusti filio*].

"To the Emperor Flavius Valerius Constantinus [Constantine the Great], most noble Caesar, son of the divine Constantius."

The stone was perhaps set up about A.D. 306, soon after the death of Constantius Chlorus. *Nobilissimus Caesar* was a title granted in the fourth century to those of the Consort-emperors who were not full "Augusti."

Probably the stone is a milestone, though we do not know on what roadside it stood, nor does the meagre account of its origin enable us to guess. Several other milestones of the fourth century have been found in the region of Hadrian's Wall. If this stone was found at Blenkinsop, it probably marked the Maiden Way which ran south from Carvoran up the South Tyne Valley.

III.

UNCERTAIN IN ORIGIN OR DATE.

XLIX. TILES, stamped

LEG VI V

Legio sexta v(ictrix).

These are a memorial of the activity of the legion in building some fort (see No. II). Legionary tiles have been found in several forts on Watling Street and on the Wall. Many of them come from the same mould, *i.e.*, they were manufactured at some centre (not now to be determined), and distributed according to need.

L. UNINSCRIBED STONE, 44 inches high, 12 wide, somewhat resembling a Roman altar. It was found in Durham Cathedral churchyard. If Roman, it has probably been brought to Durham from some neighbouring Roman site.

LI. FRAGMENT of uncertain date and object.

LII. A SCULPTURED STONE, representing a face, sometimes supposed to be of Roman origin. In the "Lapidarium Septentrionale," p. 370, Dr. Bruce figures it as Roman. It is said to have been found at Lanchester.

ANGLIAN
INSCRIBED & SCULPTURED STONES.

INTRODUCTION.

In addition to the inscribed and sculptured stones of the time of the Roman occupation of Britain, the Library contains an equally valuable collection, of a later, but still an early, period. Unlike the Roman altars and slabs, which were principally collected above a century and a half ago, the later series has only been brought together within the last thirty years, before which time, except in a few cases, little interest had been taken in this class of ancient relics.

They consist, in the main, of memorial crosses and grave-covers, mostly incomplete, forming a series which, beginning with the Cross of Acca, a work of the earlier part of the eighth century, terminates with the cross heads and grave-covers discovered in the foundations of the Chapter House, the remains of monuments which had once occupied a place in the cemetery of Ealdhun's Church, where they had been set up about the beginning of the eleventh century.

The class of cross to which they belong has very commonly but erroneously had the name of Runic attached to it, from the fact that upon some few crosses of a similar kind inscriptions in Runic characters are found. They are almost always elaborately sculptured, exhibiting a great variety of patterns, and they display in some instances great beauty of design, and in many considerable skill in workmanship. The collection in the Library comprises specimens of more than common

interest, and has proved to be of much service to those who are occupied in investigating the nature and development of the ornamentation which was applied to the stone monuments of the time before the Norman Conquest.

The crosses, which constitute the greater part of these sculptured stones, were probably all memorial. They stood originally at the head, or also, though less frequently, at the foot of the grave, over which a similarly carved cover was sometimes placed. At the same time there is no doubt that crosses, other than memorial, were set up in very early Christian times in Britain. Some were erected to mark holy sites, others at preaching stations, and in some cases as limits to rights of Sanctuary, but of these crosses, whatever may have been their nature, none which can with certainty be attributed to such a purpose appear to have remained to the present day. They have usually been found during the taking down of walls in the "restoration" of churches, in the cemeteries of which they once stood, and from which they had been removed and broken up, to be used as building material, when the persons whose memory they were intended to preserve had been forgotten, and their descendants were unknown.

There is a general resemblance between these Anglian crosses, as they may be called (for the class to which those in the Library belong occurs almost exclusively within that part of Britain which was occupied by the Angles), and the early crosses which are so abundant in Ireland, Scotland and Wales. Those of Anglian origin, however, present certain well-marked characteristics, and may easily be separated, both by their form and by the style of their ornamentation, from those which exist in other parts of the United Kingdom. They have very

commonly been regarded as a development of the Irish crosses, and the belief has been entertained that they reached Northumbria and adjacent districts through the influence of the Keltic religious settlement at Iona, itself a colony from Ireland. But whatever effect the Columban Mission may have had, their origin appears to have been due to a source largely independent of that influence, and some constituents of their designs may perhaps be attributed to the Italian workmen who were introduced into Northumbria, at the latter part of the seventh century, by St. Wilfrid and others. One art principle, the divergent spiral, so abundant on the crosses of North-Eastern Scotland (Pictland), is entirely wanting on the Anglian crosses. It is difficult to account for the absence of this well-marked and very characteristic feature of Keltic work, so beautifully expressed in manuscripts of the time, and nowhere more exquisitely exhibited than in the illuminations of the Lindisfarne Gospels, and in another Book of the Gospels in the Cathedral Library. Both these books were written at Lindisfarne, under strong Scottish influence, and it might naturally be expected that the style of art which had so powerful an effect upon the ornamentation of monuments of vellum would have been equally applied to monuments in stone.

A very beautiful and effective Anglian design, in which a tree, throwing out fruit-bearing branches in varied and graceful convolutions, fills up the face or side of a cross shaft, is not represented in the collection. Sometimes beasts and birds are to be seen, seated on the branches and pecking at the fruit, as on the noble cross at Bewcastle, and the sister cross at Ruthwell, of which there is a cast in the Library. Though they possess some features in common with the vine pattern on the cross of Acca and on others apparently developed from it, there is distinctly another motive introduced, and a school

other than that of Hexham[1] appears to have produced the artists who conceived and executed them. They belong to a school of the highest excellence, the centre of which it is not at present possible to localize, and are, both in design and workmanship, far in advance of those of ordinary Anglian manufacture. It is true that great skill has been exercised and refined taste is manifested on the cross of Acca, yet the relief on these two crosses is higher and bolder, and they exhibit a greater and more inventive power in the representation of natural objects, translated into stone, than is shown on that beautiful work. The way in which tree forms and foliage have been made to adapt themselves to the requirements of the general scheme and to the material used in its production, as well as the artistic sculpturing of branches and leaves and fruit, quite apart from a slavish copy, give evidence of an educated and well-practised craftsman. The manner also in which the human figure is treated, and the knowledge displayed in the modelling of limbs and drapery, is so different and so superior to the other work of the same time, that it seems to point to an origin beyond the limits of England, and which came from a country where art had for long flourished, and where it had not altogether died away.

If the Bewcastle cross be accepted as a monument set up in memory of Alcfrid, son of Oswiu, who died in 664, then the time of its manufacture can be fixed within a few years.[2] To the same period the Ruthwell cross must be

[1] Some remarks upon the decorative work supposed to have been developed at Hexham will be found on page 58. The fragment apparently of a slab, No. VIII, which, if this supposition is correct, no doubt formed part of the ornamentation of St. Wilfrid's church at Hexham, may possibly have proceeded from the artists whose handicraft or influence is shown on the Ruthwell and Bewcastle crosses.

[2] "Memoir on the Roman Station and Runic Cross at Bewcastle," by the Rev. John Maughan; London, 1857. "Archaeologia Aeliana," N.S., vol. i, p. 151. Stuart, "Sculptured Stones of Scotland," vol. ii, p. 16. Stephen's "Runic Monuments," vol. i, p. 398.

assigned, for there cannot be the least doubt that they are the product of the same workshop, even if they did not proceed from the hands of the same artist. On the supposition that a date about 670 can be given to them, they were sculptured before Acca's cross was erected at Hexham, a monument which, having regard to its greater simplicity of design and the absence of any interlacing ornament upon it, such as occurs on the Bewcastle cross, might be thought to belong to an earlier time than that of these two memorials. That they are productions of an early period seems unquestionable, nor does there appear to be any reason why two artists, or two companies of artists, should not have been brought from Italy, towards the close of the seventh century, to work contemporaneously in Anglian territory. It is known that St. Wilfrid employed Italian masons to build his church at Hexham, and that Benedict Biscop brought workmen from Gaul; may not, then, other artists, trained in another school, have come from Italy, to whom we are indebted for the sculpturing of these two glorious memorial crosses of Bewcastle and Ruthwell?

At a later period, not probably earlier than the tenth century, a Scandinavian influence shows itself, and to a very appreciable extent modifies the ornamentation of these monuments. It went even further, and produced a representation of subjects which, however strange it may appear, are only explicable by a reference to the Mythology of that part of Europe.[1]

It is, however, beyond the limits of this catalogue to enter at any length into a discussion upon the artistic

[1] See a paper on "The Sculptured Cross at Gosforth, West Cumberland," by the Rev. W. S. Calverley, "Transactions of Cumberland, &c., Antiquarian Society," vol. vi, p. 373. The Gosforth Cross is there attributed to a much earlier time than the tenth century.

character of the ornamentation of these memorial stones, or upon the origin of their form, design or decoration. There is, however, one very important feature in their ornamental work, so persistent in its application as to be an almost essential element in the design, which requires to have some attention drawn to it. The intricate and in some cases involved pattern of interlacing or knot-work occurs not only on the Anglian crosses and grave-covers, but is found on the memorial stones of Ireland, Scotland, and other parts of the United Kingdom outside Northumbria. It is sometimes formed by a simple riband, at other times by lacertine or serpentine creatures (zoomorphic), or by beasts, more or less naturalistically represented, whose tails, limbs, or tongues are prolonged into ribands. This riband intertwines after the most varied fashion, progressing from a mere overlapping or twisting cord into the most elaborate convolutions, forming designs which, when executed by a well-skilled and deft-handed workman, are marvels of intelligent intricacy, and produce a very charming effect through the gracefulness and accuracy of their curvature and interlacement.[1]

The use of the interlacing riband pattern appears to have been introduced into this country, though not altogether directly, from Ireland, where it almost certainly had arrived with the introduction of Christianity. Sufficient proof of this seems to be afforded by the entire absence of any design at all like it in Ireland during pagan times, though metal weapons and ornaments of that period are richly decorated.

The origin of the interlacing principle as an element of ornamental design is a difficult problem to solve. It

[1] Two very valuable papers, fully illustrated, dealing with a section of the ornamentation of these monuments, by J. Romilly Allen, F.S.A., are printed in the "Proceedings of the Society of Antiquaries of Scotland," vol. xiii, p. 235, vol. xix, p. 253.

may, perhaps, be a development of the patterns of the tesselated pavements so common in late Roman work. It appears to have followed the spread of Christianity, and it occurs far beyond European limits, being found as a frequent decoration in early Coptic and Ethiopic manuscripts.

The special class of cross, with its distinctive designs, to which it has been suggested that the name of Anglian should be given, is dispersed over a large area, and is well represented in the Library. It may be traced as far north as Abercorn in Linlithgow, where a very fine example remains, whose origin may possibly be due to the influence of Trumwine, appointed in 681 bishop to that part of Pictland by King Ecgfrith, who had lately added it to his dominions, the centre of the episcopate being at Abercorn. To the south it extended into Derbyshire and Lincolnshire and is very abundant throughout the whole of ancient Northumbria and the parts adjacent. There are some instances of its occurrence beyond that limit, but specimens showing its characteristic work are there infrequent. A very beautiful piece of wall decoration exists far away from any Anglian settlement in the Church of Britford in Wiltshire, where a most charming design of the vine pattern adorns the jambs of an arched opening. It would be interesting, if it were possible, to trace the influence which carried that type of ornamental work so far away from its home in the north.

The grave-covers, largely represented in the collection, to which, on account of their shape, the name of hog-backed has been applied, appear to have occurred very rarely beyond the counties of Cumberland, Durham, Yorkshire and Lancashire, though some, not quite of the ordinary type, have been found in Scotland, as, for instance,

at Govan on the Clyde, near Glasgow.[1] They ultimately developed, through a transitional form represented in the Library by specimens from Gainford, No. XLVII, and Crathorn, No. L, into the coped stone with a representation of a covering of tiles, the roof of man's last home, so common a grave-cover in the twelfth century.

The crosses and other sculptured stones of pre-Conquest date here catalogued are arranged in geographical order and commence with those from Northumberland.

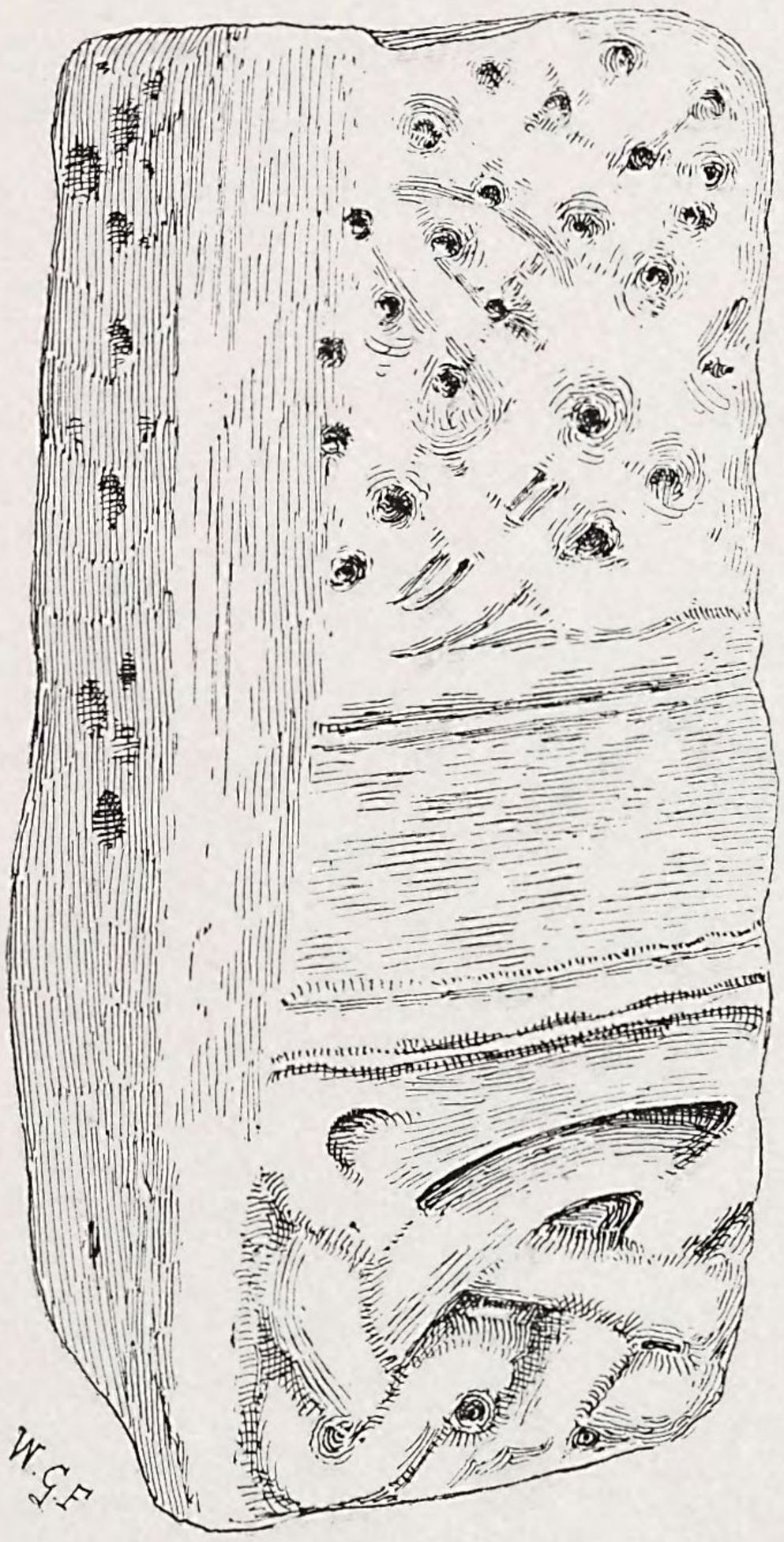
[1] Reference may be made to "Notes on a peculiar class of Recumbent Monuments," by J. Russell Walker. "Proceedings of the Society of Antiquaries of Scotland," vol. xix (1884–5).

ANGLIAN
INSCRIBED & SCULPTURED STONES.

NORTHUMBERLAND.

GREAT FARNE.

I. Portion of a Cross Shaft, 2 feet high, 9½ inches wide, 6½ inches thick.



The stone is much weatherworn and the pattern is in some parts indistinct. Each face has upon it a bold interlacing design, the two not being quite similar, placed

within two panels, divided by a plain band, 4 inches wide, which has a roll moulding on each side. One side of the shaft, only part of which remains, has upon it a similar interlacing pattern, now scarcely discernible. The other side is broken off.

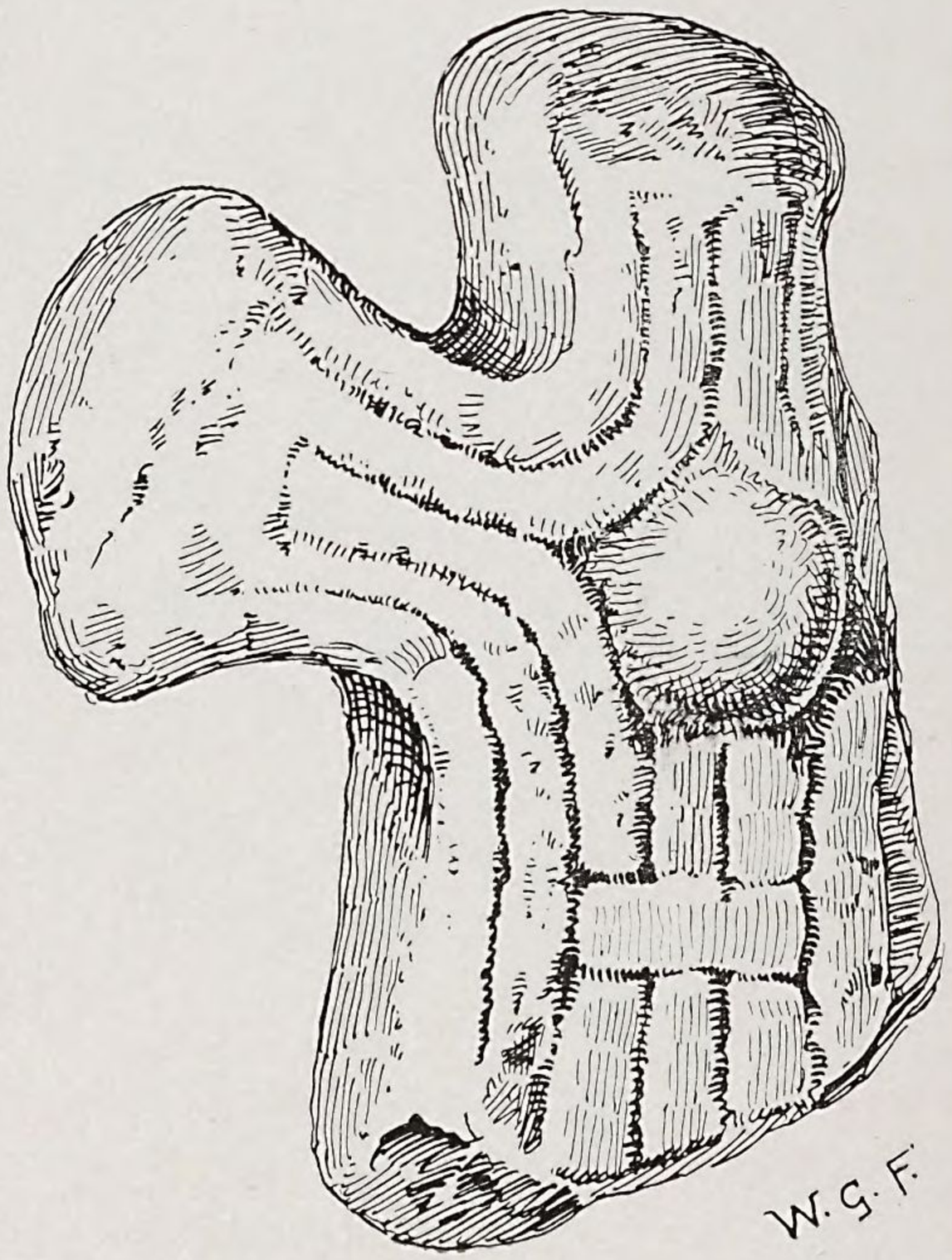
Farne, where St. Cuthbert passed so much of his life and where he died, was constantly occupied by monks from the neighbouring Lindisfarne. To one of these the memorial cross, of which this fragment formed a portion, no doubt belonged.

It was found lying neglected near the present chapel, one of the two, St. Mary and St. Cuthbert, which were in use up to the time of the Dissolution of the Monasteries.

Presented by the Rev. Edward Greatorex, M.A., Rector of Croxdale.

WOOLER.

II. HEADSTONE in the shape of a cross, one limb is wanting; 13 inches high, 11½ inches wide, 6 inches thick.



It is roughly formed out of a water-rolled or much weathered stone. One face has a cross upon it made by a narrow band, which follows the outline of the cross itself. At the centre, where the limbs intersect, is a round boss in high relief. Beneath, placed on the lower limb, is a plain cross made by incised lines. The other face has an equal-limbed cross incised upon it, with a round boss in slight relief at the centre.

Though it came from a place at some distance from the church, it is probably a memorial cross, which once stood in the cemetery of the ancient church at Wooler.

Found in taking down a fence near the Wooler Railway Station, in making the Alnwick and Cornhill Railway.

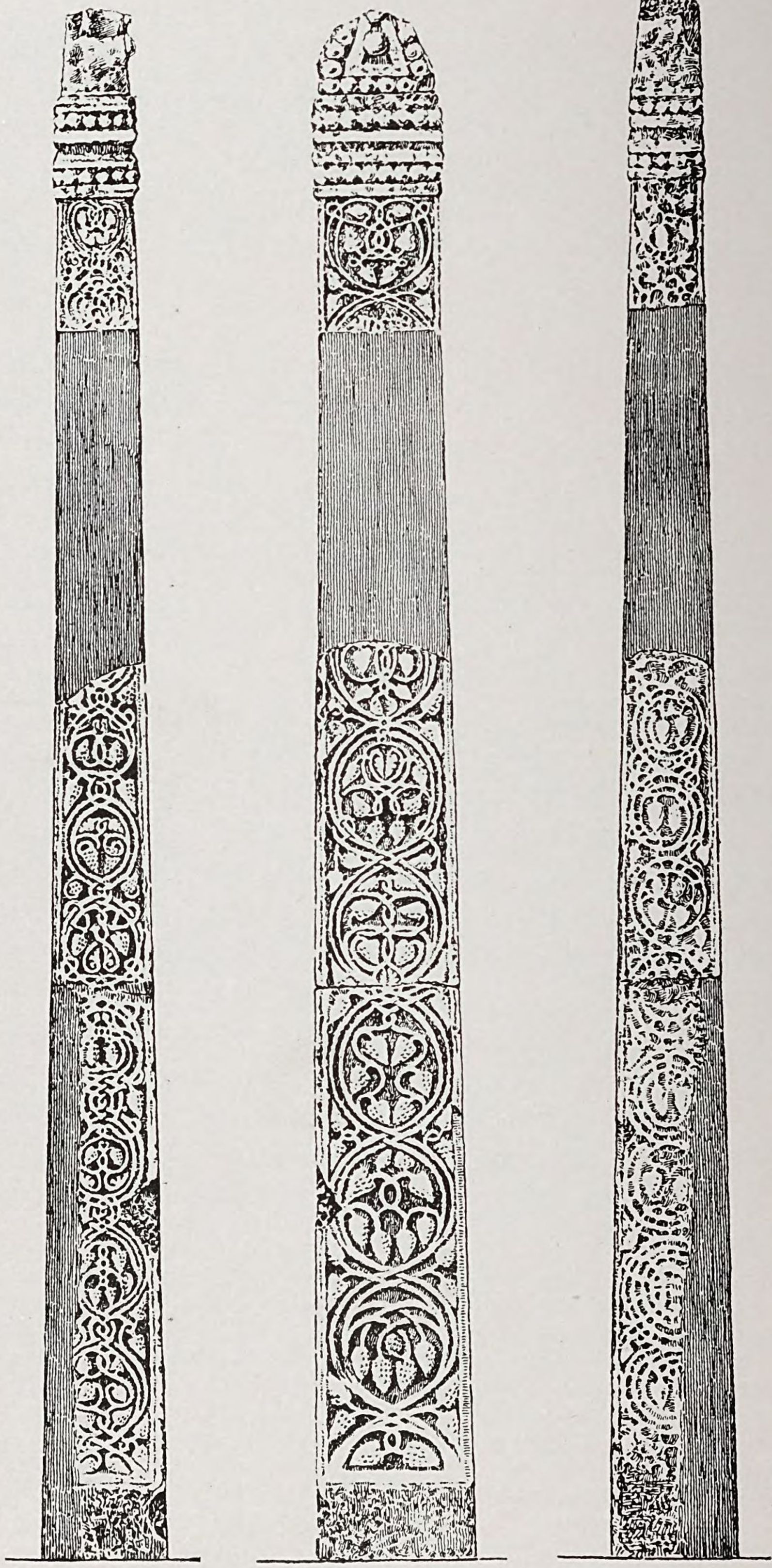
Presented by Mr. R. G. Bolam, Berwick-on-Tweed.

HEXHAM.

III. The greater part of a TALL CROSS, of which almost all the head and a portion of the shaft are wanting; 11 feet high, 14 inches wide at the base of the face, tapering to 11 inches at the top, 11 inches wide at the base of the side, tapering to 7¼ inches at the top. It is in four pieces, now joined together, with a wanting piece, 2½ feet high, supplied in wood. The cross when complete was nearly 14 feet high.

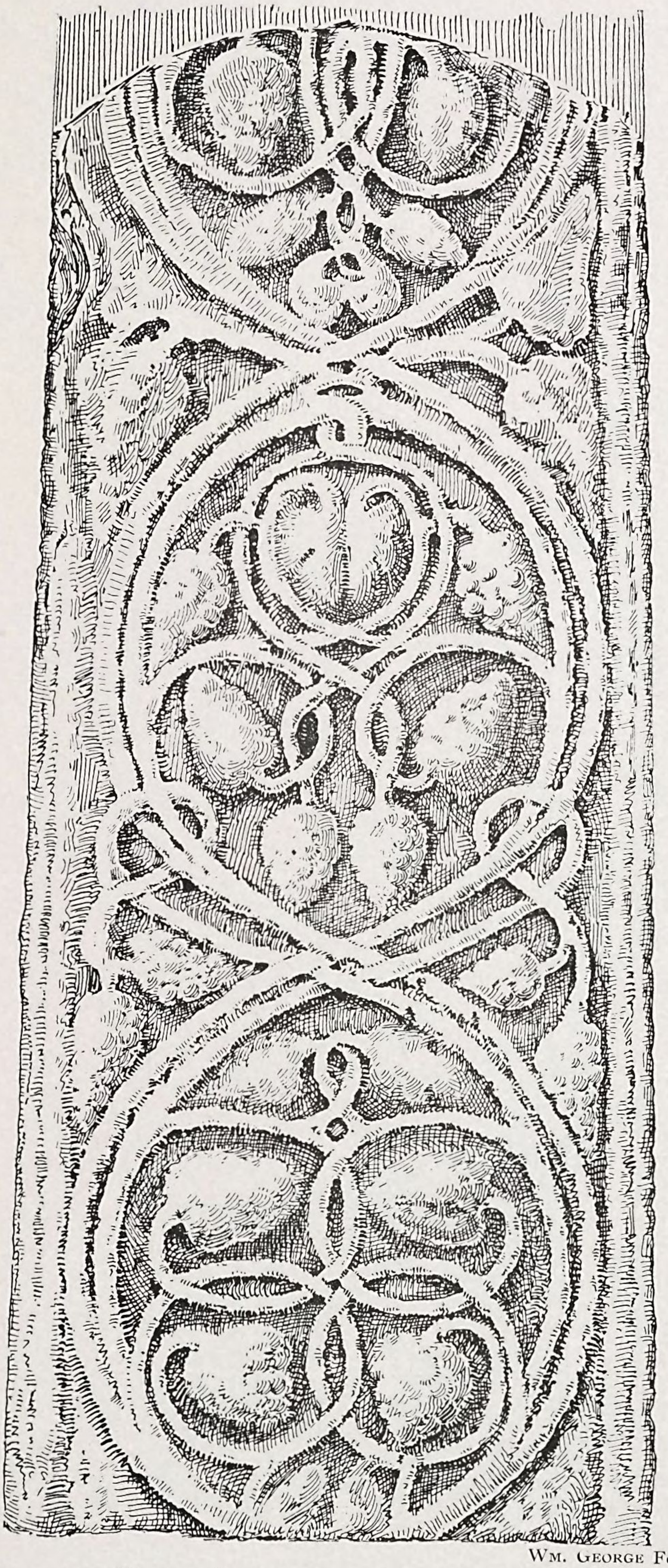
The design upon one face consists of two vine plants, to a great extent naturalistically treated, intertwining and forming nine slightly-pointed oval panels, filled with varied combinations of grape bunches, vine leaves and tendrils, in which the grapes predominate.[1] In the fourth panel

[1] On the ivory cover of an Evangelistarium in the Bibliothèque Nationale, Paris, attributed to the eleventh century, is a very beautiful border in many respects similar to the vine pattern on the face of Acca's cross. The vine forms oval panels, but the stem runs throughout the whole length, dividing the panels in half. The vine leaves and grape bunches are quite natural representations of the plant, having no conventional features whatever. Labarte, "Histoire des Arts Industriels," vol. i, Planches, pl. v. A design of a vine plant with grapes and leaves enclosing birds and animals, not unlike that on some of the Anglian crosses, occurs on the Cathedra of Maximian, Archbishop of Ravenna, in the sixth century. Du Sommerard, "Les Arts du Moyen Age," Album, vol. i, pl. xi.



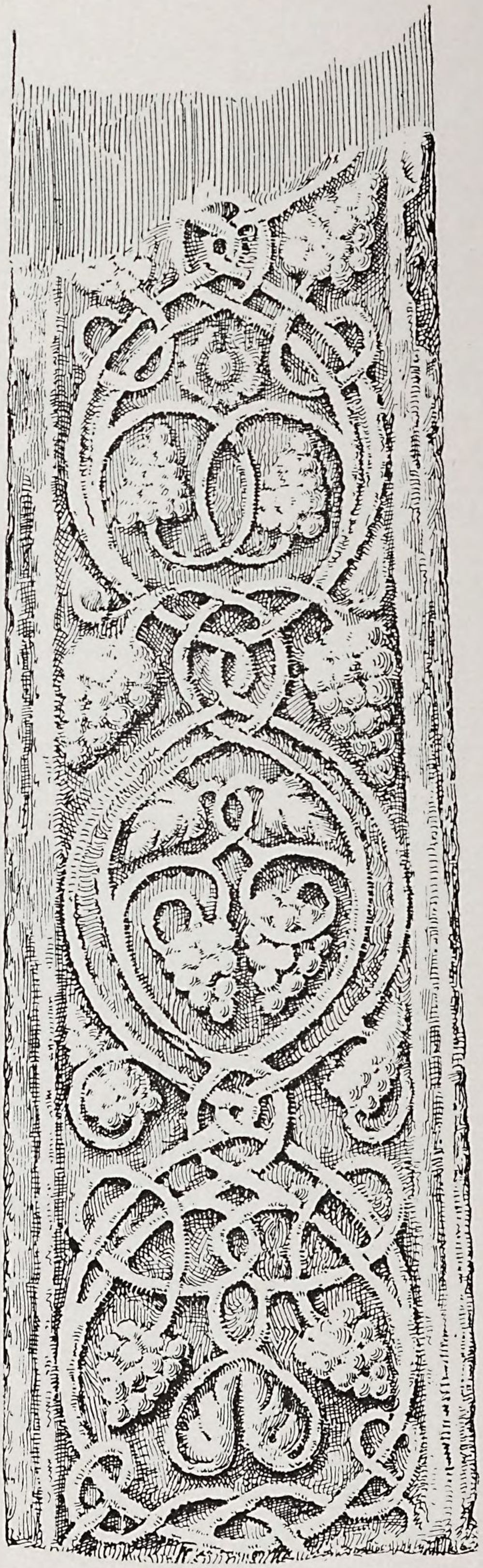
Wm. George Footitt.

THE ACCA CROSS.



Wm. George Footitt.

PORTION OF THE ACCA CROSS.



Wm. George Footitt.

PORTION OF THE ACCA CROSS.

from the bottom the tendrils intertwine in a manner which produces the effect of an equal-limbed cross, a form probably produced with intention by the sculptor.

The whole of the other face was once filled by an inscription, of which very little remains. The commencing letter is certainly A, and at the end of the line are some remains which may be resolved into Ω, in which case the inscription would begin with Alpha and Omega, not an unlikely heading. The name ACCA has, however, been suggested, and some traces of the last three letters of the name have been thought to be still visible. The second line commences with SC, and nothing more can be made out until about the middle of the shaft, when the words VNIGENITO FILIO DEI, from the Nicene Creed, can be read with almost absolute certainty.

The design upon each side consists of two vine plants combined in a fashion in many respects similar to those on the face, but showing a varied treatment and forming a larger number of panels. Attention may be drawn to the second panel from the bottom on the side now facing to the east. It consists of a very beautiful interlacement of vine tendrils without any mixture of grape bunches or leaves, differing in that from all the other panels on the shaft. Nothing remains of the head of the cross beyond the bottom part of the lower limb, which has still left upon it a row of round bosses in relief. From this it appears that the head had a series of such bosses upon it, which followed the outline of the limbs near to the edge. Upon the base supporting the head, which is a little wider than the shaft on which it rests, are two plain bands placed between two rows of diamond-shaped bosses, the lower one having another plain band beneath it. This moulding occurs on all the four sides.

The sculpture is much decayed upon every side, showing that the cross stood many centuries before it was thrown down and broken up. The date of the extension of the choir of the abbey church eastwards is given as 1349

by a deed of the same year. As one portion of the cross was found underneath this building, and the cross is said by Symeon to have been placed at the east end of the church beyond the wall, it is by no means unlikely that the cross stood there until 1349, though it may appear improbable it should have been destroyed at a time when the memory of Acca must have been still fresh and his name had in reverence. Somewhere in the length of the missing portion was a joint, the cross having been made from two blocks of stone. Unfortunately the upper part was from a softer bed than the lower, hence the more pronounced weathering to be noticed on the top.

The bottom portion was recovered from a cottage at Dilston, where it formed the lintel of a doorway, having had one, the inscribed, face cut away to fit it to its place. It was presented by the Commissioners of Greenwich Hospital. The adjoining portion, which was found, as has already been stated, near the east end of the abbey church in 1858, was purchased, with many other stone relics, from Mr. Joseph Fairless, of Hexham, who had preserved them from destruction. The next section is the added wooden piece. The upper portion, broken in two, was found in 1870, in digging the foundation of a warehouse close to the remains of St. Mary's Church, and was bought of Mr. Ferguson, the owner of the adjoining premises, which are constructed in the nave of that church.

There can be no doubt that this is the cross which once stood at the head of the grave of Acca, Bishop of Hexham, who died in 740, another cross being placed at its foot. It has the remains of an inscription upon it, corresponding in that respect to what Symeon of Durham in the "Historia Regum" says was the case with the cross set up in memory of Acca.

It is a work of great beauty; the proportions are true, the ornamentation exhibits much simplicity and accurate rendering of natural forms, combined with exquisite gracefulness in their disposition, all of them qualities

which show the high power of the artist. It appears to have been the model from which, in various developments, a class of monuments spread from Hexham and enriched the cemeteries of many and even distant places, whose existence is only known to us by a few shattered fragments, scattered here and there, in many cases almost unknown, and even when recognized too often neglected.

It may be regarded as almost certain that it was the work of the Italian craftsmen whom St. Wilfrid brought over to build his church at Hexham, but if not the produce of their hands, then sculptured by artists, possibly native, educated in their school and emulous of their achievements. The resemblance to decorative work of about the same date still existing in Italy is too marked to leave doubt as to the prototypes of the design on the cross of Acca, though some parts may show an influence due to another artistic impulse. In Italy, however, no crosses exist at all like those so common in our country, and this class of memorial may be considered as specially belonging to the British Islands.

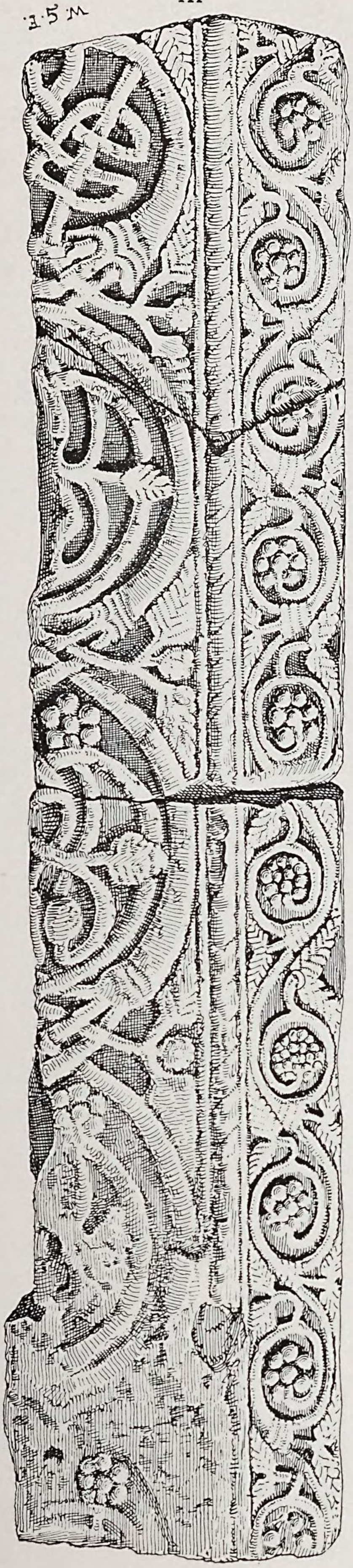
Two portions of the cross are engraved in "Priory of Hexham," Surtees Society, vol. i, on two plates. Stuart, "Sculptured Stones of Scotland," vol. ii, pp. 47, 48, plates xcii, xciii. Browne, "Theodore and Wilfrith," p. 258, fig. 17. The whole cross, as it is now set up in the Library, is described and illustrated in the "History of Northumberland," vol. iii, p. 181.

IV. Portion of what has been a LARGE CROSS SHAFT, in three pieces; 6 feet high, now 11 inches wide on the face (having originally been 17 inches wide), 8 inches wide at the bottom of the side, tapering to 7 inches at the top, 8 inches thick.

The design upon the face which is left consists of two vine plants intertwining and forming oval panels, of which four are left. The panels are similar in form to those on the cross of Acca, No. III, and contain grape bunches and

IV.

W. S. E.



vine leaves, treated after the same fashion, but deeper cut and much more conventionalized. The other face is worn smooth, the stone having served as a doorstep. The pattern on the side which is left consists of a single vine plant with grape bunches and leaves forming a continuous running pattern of ten spirals.[1] The edge has a cable moulding with a plain roll within it.

This cross shaft, though of good design and execution, is inferior to the cross of Acca, of which, however, it is a development proceeding from the same school. It is, no doubt, a little later in date, and the sculptor who executed it had evidently not the same acquaintance with the plant which forms the main element in the composition as was possessed by the earlier artist.

It was found at a place adjacent to the site of the Church of St. Mary, when Mr. Bell's shop was altered.

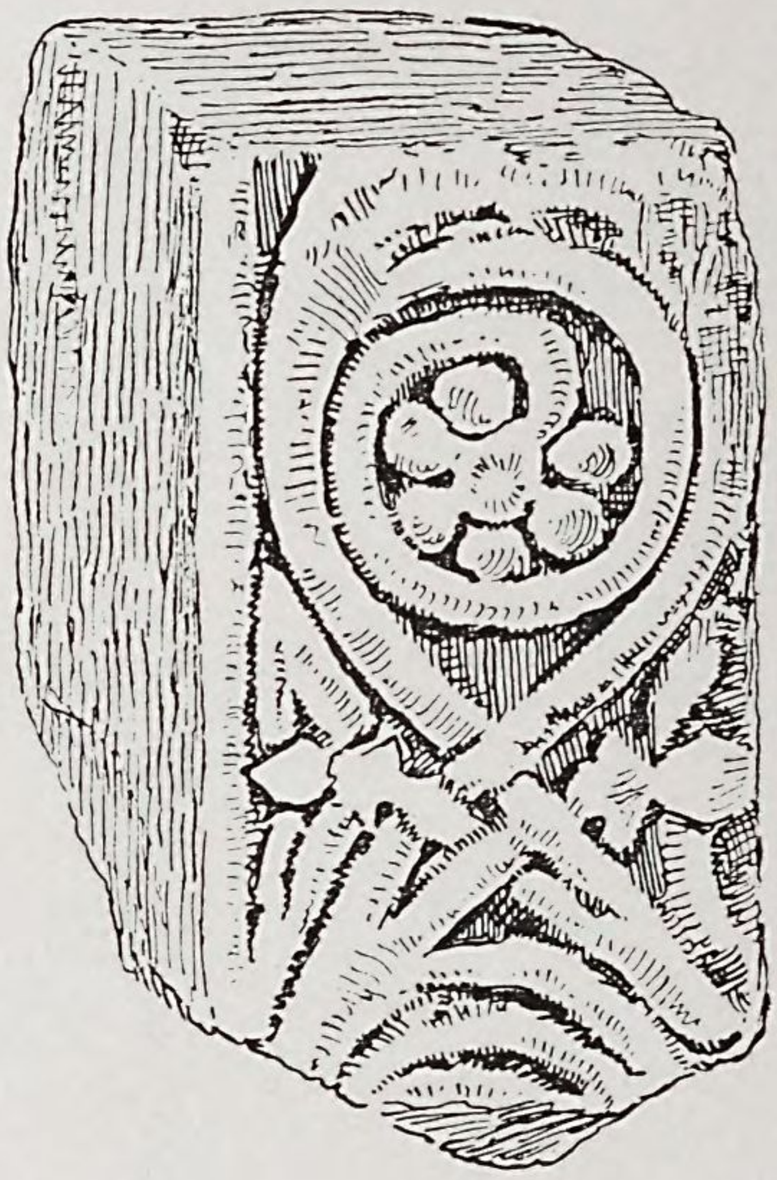
Purchased of Mr. Fairless.

"Priory of Hexham," vol. ii, p. 30, fig. 1. Stuart, *l.c.*, plate xciv, fig. 5.

V. PORTION OF A CROSS SHAFT, 9 inches high, 5½ inches wide, 5½ inches thick.

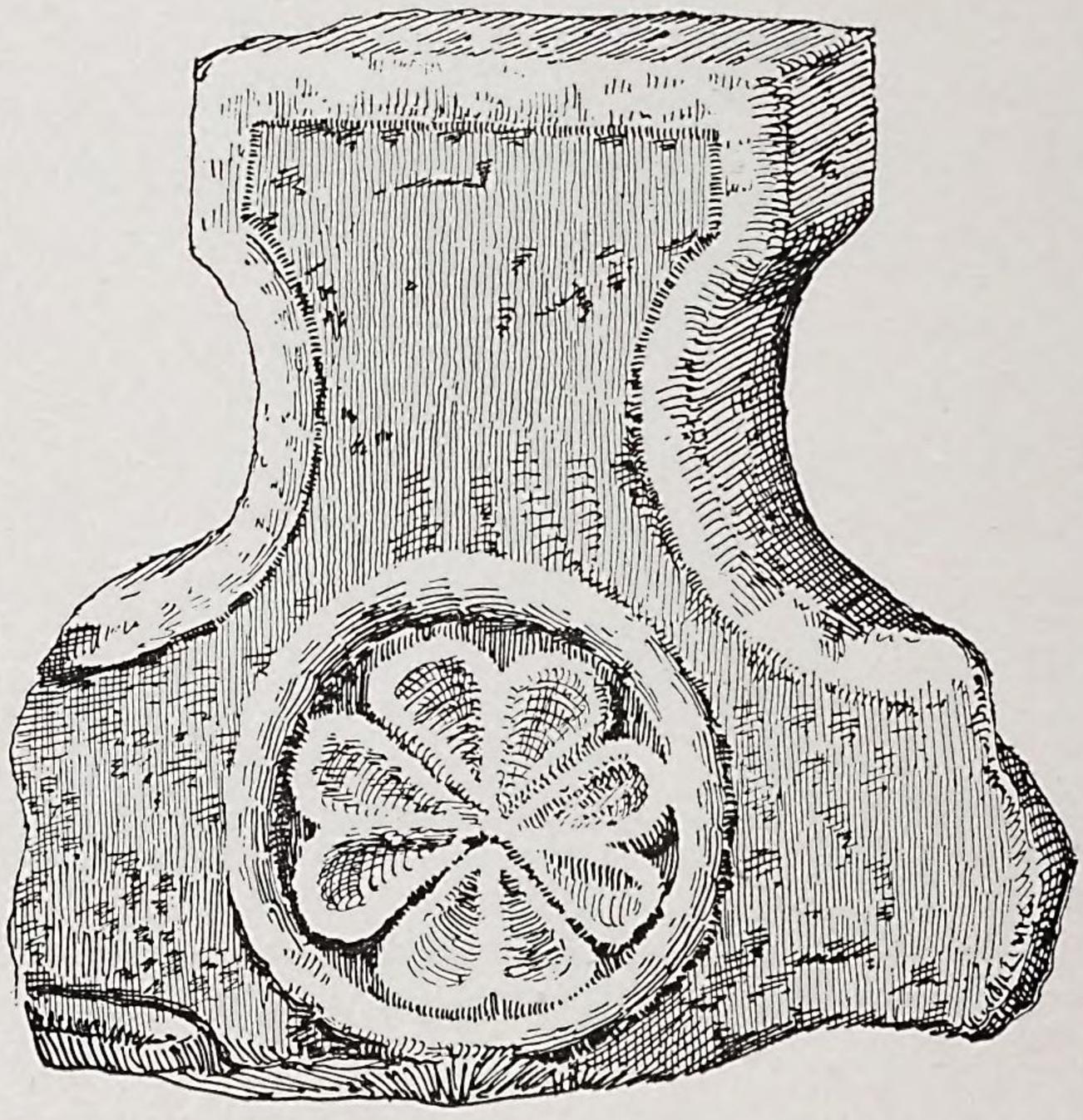
This fragment is probably part of one side of the shaft of an important cross of good workmanship. It is ornamented with a design of vine leaves and grape bunches, which, though slightly differing in treatment, is very similar to that on the side of the cross last described, No. IV. The other sides have been chiselled over and the designs destroyed.

[1] A design very similar with vine leaves and grape bunches alternating occurs in a ruined castle near Safa, in Syria, probably of the seventh century. Cattaneo, "Architecture in Italy," p. 89, fig. 24. And the same design is found in the Church of St. Maria in Valle, at Cividale in Friuli (A.D. 762—776), together with a vine pattern, somewhat like that on the cross of Acca, and interlacing work. Cattaneo, *l.c.*, pp. 114, 115, figs. 38, 39.



It was found in 1890 in taking down an old house in Market Street, Hexham.

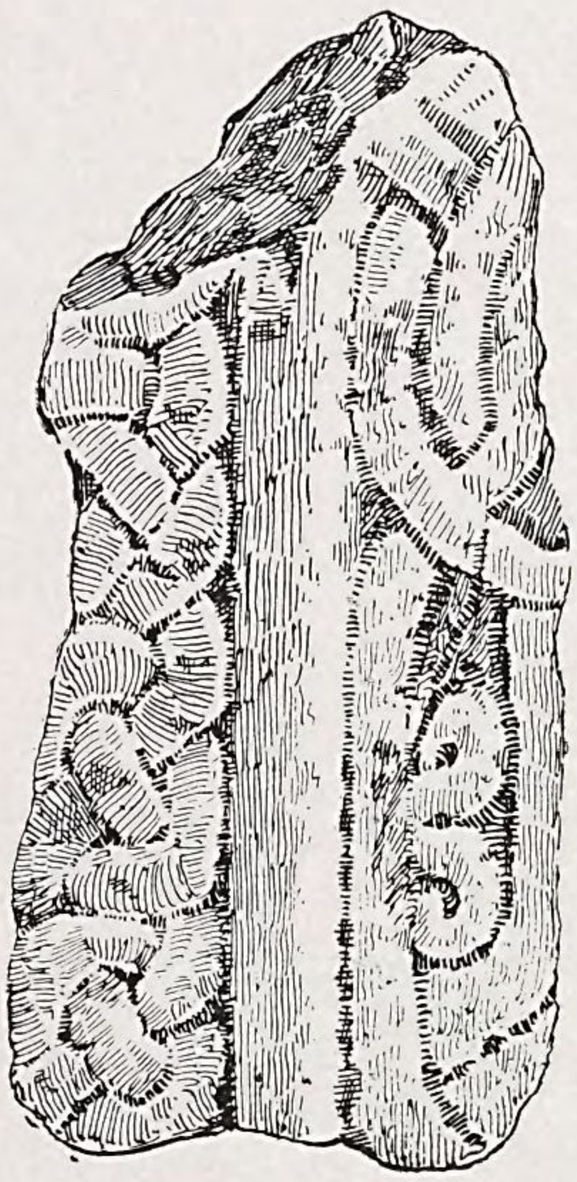
VI. PORTION OF THE HEAD OF A CROSS, of which three limbs are left, the upper one only being complete; 15 inches high, 16 inches wide, 4 inches thick.



The form of the cross is emphasized on each face by a grooved line which follows the contour of the cross near to its edge. The centre of one face is occupied by a circle in relief, containing a figure in cross form which appears to represent a flower with four double petals. The other face is plain, except that it has a grooved line similar to that on the other side.

Purchased of Mr. Fairless.

VII. PORTION OF PROBABLY A CROSS SHAFT, 1 foot 2 inches high, 7 inches wide, 5 inches thick.



Two sides only are left, the other two having been broken off. Upon each of them is an interlacing or knot-work pattern.

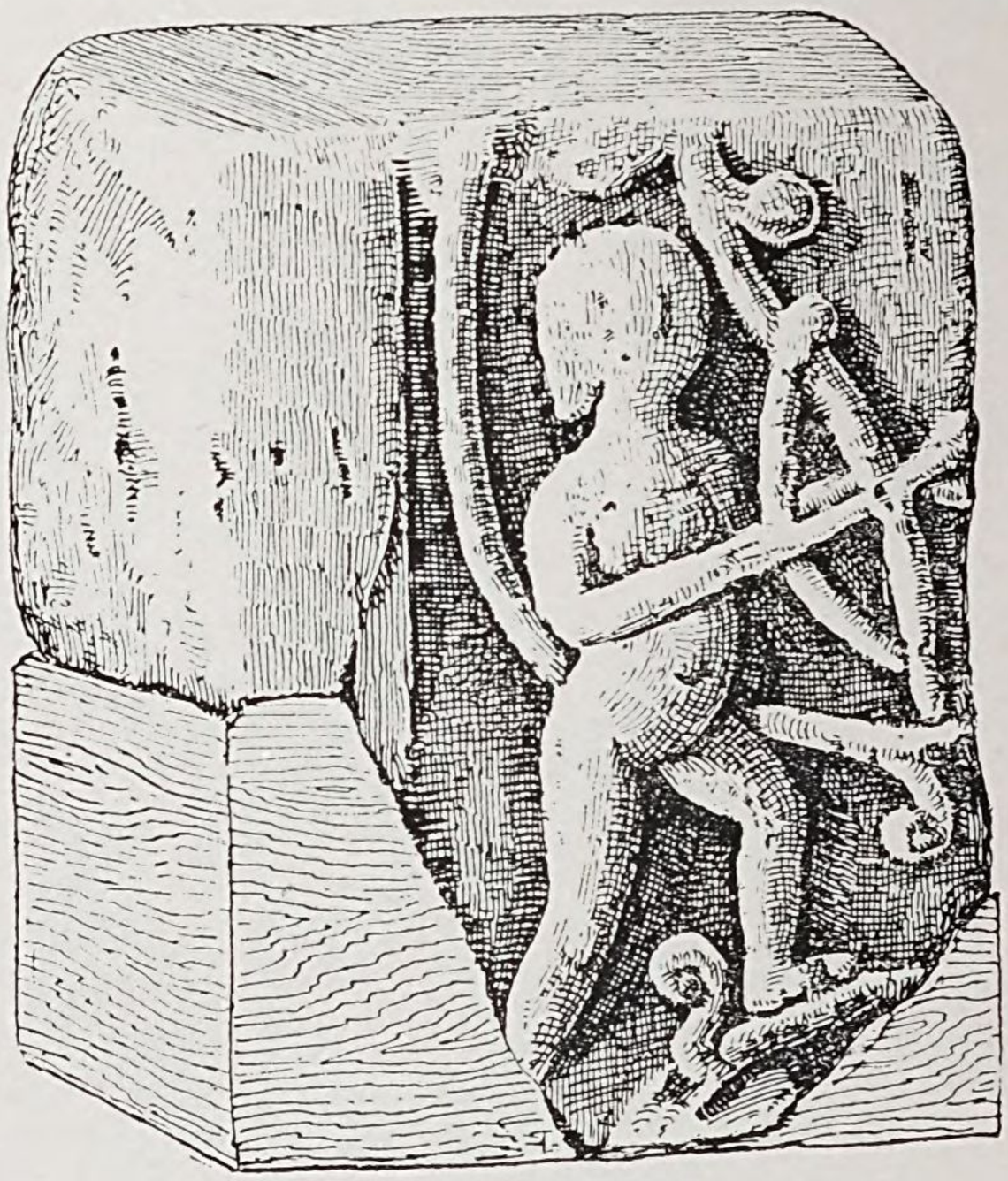
"Priory of Hexham," vol. ii, p. 32, fig. 2.

Purchased of Mr. Fairless.

VIII. PORTION OF A WALL SLAB, 13 inches wide, 13 inches high, 8 inches thick.

It is recorded by Prior Richard in his "History of the Church of Hexham," that the church built there by St. Wilfrid was adorned with sculptures of various kinds,

including subjects with figures. It was reputed, he says, to be a grander church than any beyond the Alps.



It may well be that this fragment of what was, no doubt, a very important piece of sculpture, formed a part of the decorative work of that church.

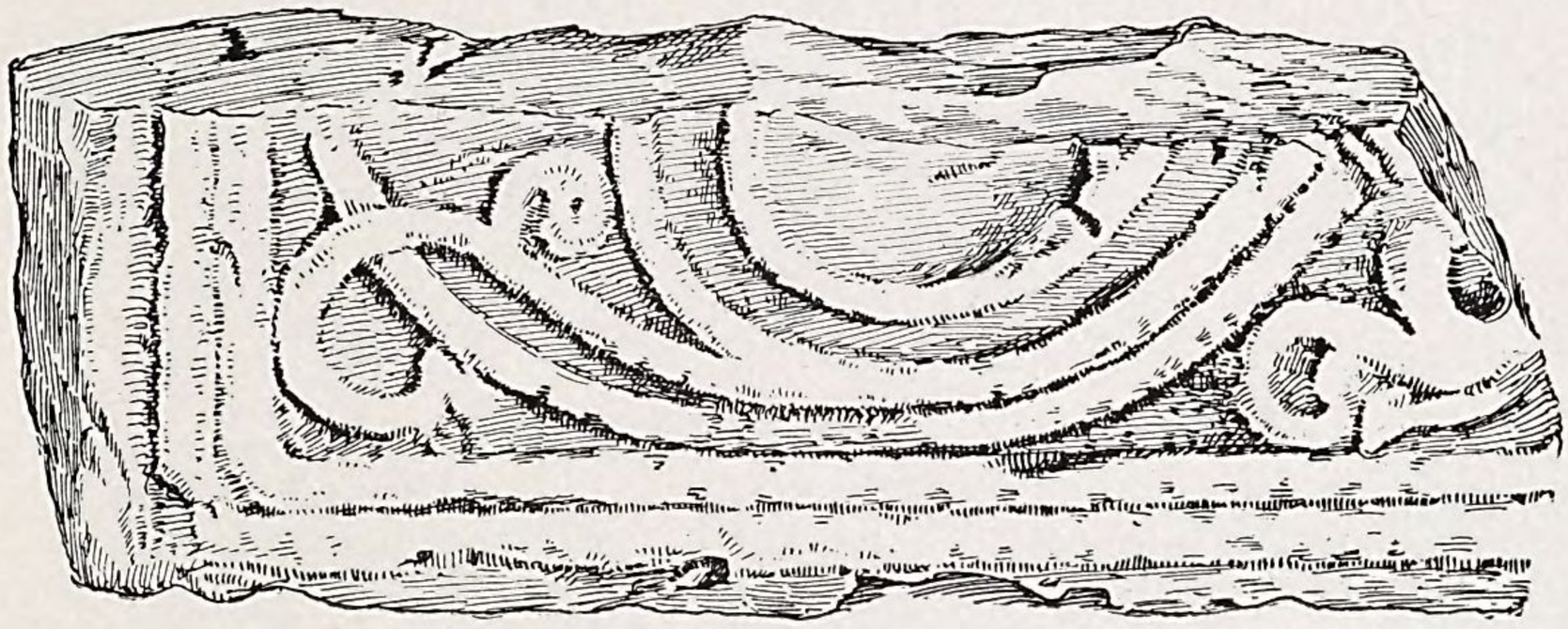
It contains a youthful naked figure standing among foliage, probably representing a wood, shooting with a bow and arrow. The work is that of no inferior hand, and the modelling of the figure is such as might be produced by artists carrying on the tradition of classical sculpture though in its decadence.[1] What is possibly another portion of the same slab is preserved in the Abbey Church of Hexham.

Stuart, *l.c.*, Plate xciv, fig. 2.

Purchased of Mr. Fairless.

[1] In a tomb near Rome is a subject very similar in treatment to that on this slab, where, however, several figures are moving about among trees, as indeed may have been the case with the Hexham slab when complete. Parker, "Tombs near Rome," Plate xvii, fig. 2.

IX. PORTION (one corner) OF A WALL SLAB, 1 foot 10 inches high, 7 inches wide, 7 inches thick.



The design upon this fragmentary stone, probably part of the interior decoration of St. Wilfrid's Church, appears to be a vine pattern placed within a panel.

It was found on the site of the nave of the abbey church.

"Priory of Hexham," vol. ii, p. 30, fig. 2.

Purchased of Mr. Fairless.

X. PORTION OF A SCULPTURED STONE of uncertain purpose, 15 inches high, 10 inches wide, 4½ inches thick.

This fragment, which appears to be part of what may have been an impost or capital, has a design upon it consisting of three bands of alternate raised and sunk squares, above which are three roll mouldings of cable pattern. From the upper one of these mouldings issues a series of volutes, three of which remain, possibly representing vine tendrils.[1] The volutes are carried along in continuation on the upper part of the adjoining side, having beneath oval-shaped indeterminate objects, separated horizontally by a plain band. The corner has a cable moulding down the edge.

Found on the site of the nave of the abbey church.

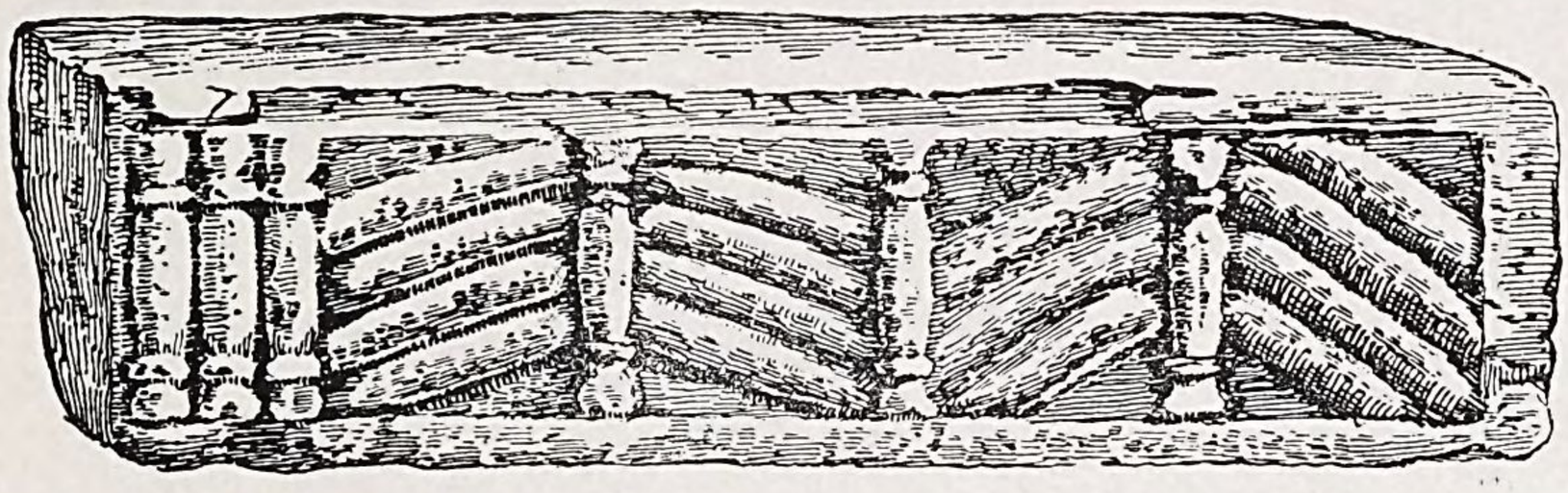
"Priory of Hexham," vol. ii, p. 33, fig. 2. Stuart, *l.c.*, plate xciv, fig. 1.

Purchased of Mr. Fairless.

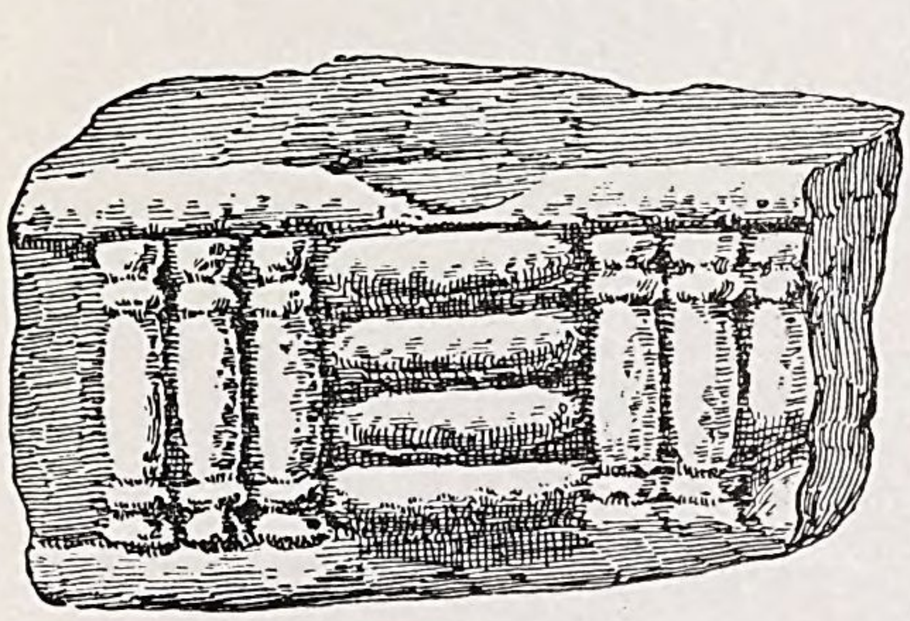
XI. THREE NARROW SLABS. One (*a*) 19 inches long, 5½ inches wide, 6½ inches thick; a second (*b*) 10½ inches long, 5½ inches wide, 5½ inches thick; a third (*c*) 11½ inches long, 5½ inches wide, 6 inches thick; imperfect at each end.

These three slabs, all of the same width, are, no doubt, surviving portions of one of the string-courses of St. Wilfrid's Church, or they may equally well have been part of three separate string-courses. The principal element in the design is based upon representations in bas-relief of baluster shafts, two of which, from Monkwearmouth, are preserved in the Library and will be described under No. XIV. Those on the slabs form, in series of three, or in a single one, the division between other components of the pattern. The shafts on all the

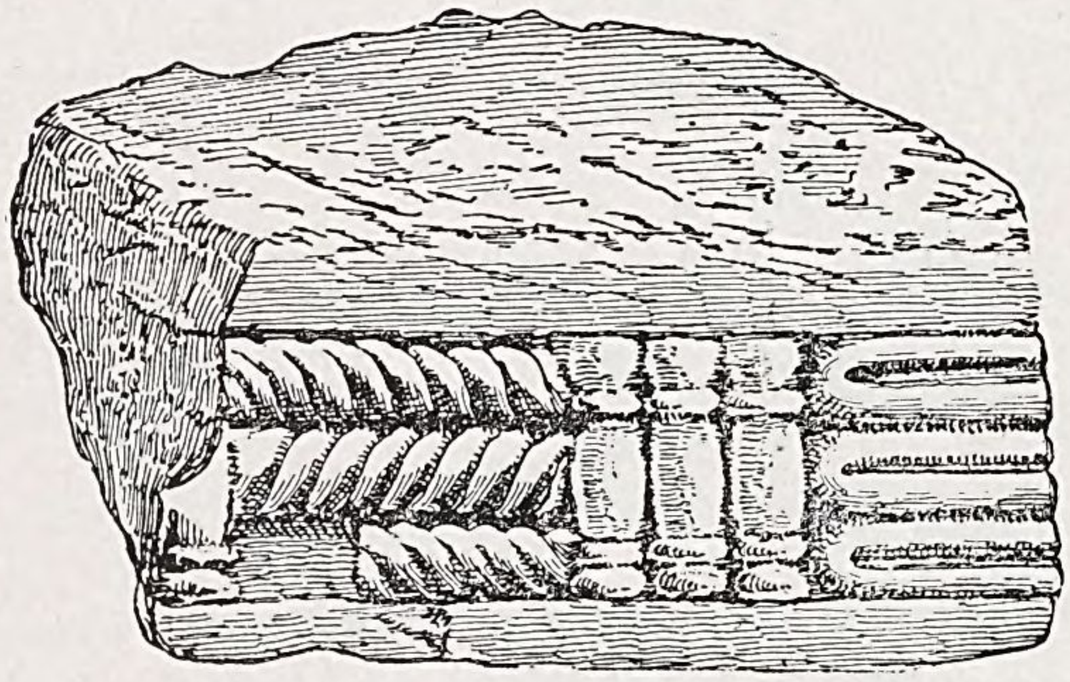
[1] On a frame which surrounds one of the arches of a ciborium, made by Magister Ursus for the Church of St. George at Valpolicella, near Verona, in 712, is a volute design similar to this. Upon the same ciborium interlacing patterns are frequent. Cattaneo, *l.c.*, p. 98, fig. 29. The same design appears on an arch of a ciborium in the Church at Bagnacavallo, near Ravenna, probably of the eighth century, where intertwining vine branches enclosing fruit and leaves, and interlacing work, also occur. Cattaneo, *l.c.*, pp. 129, 130, figs. 50, 51.



(*a*)



(*b*)



(*c*)

three pieces increase gradually in width from each end towards the middle, and have at the top and bottom a roll moulding with a smaller one within it. They differ somewhat in form and in the absence of decorative bands from the shafts at Jarrow and Monkwearmouth, but are not unlike some pre-Conquest shafts which are found in tower windows and elsewhere in churches. The nature of the entire design on these slabs will be better understood from the plates than from any description, and it will be sufficient to refer to the accompanying illustrations to enable its form and character to be appreciated. Somewhat similar pieces of wall decoration are among the stones now built into the walls of the porch at Jarrow. This decoration of miniature baluster shafts occurs in a modified form on the angles of a cross-shaft from Stainton-le-Street, No. XXVII.[1]

[1] Decorative work of a somewhat similar appearance occurs on Romano-British sculptured stones, as, for instance, on one in the crypt at Hexham, and on the supports of a niche in the decoration of an altar found at Birrens in Dumfrieshire in 1895. "Proceedings of the Society of Antiquaries of Scotland," vol. xxx, p. 172, fig. 31. In both these cases what is represented may not be miniature baluster shafts, but an astragal ornament.

Carved string-courses *in situ* are rare in pre-Conquest churches, but an excellent example remains on the west face of the *porticus* at Monkwearmouth, which is carved with beasts, now in an advanced state of decay. The tower of Sompting Church, Sussex, has carved string-courses.

The three pieces were found on the site of the destroyed nave of Hexham Abbey

Purchased of Mr. Fairless.

STAMFORDHAM.

XII. PORTION OF A CROSS SHAFT, 2 feet 1 inch high, present width of face 9 inches, width of side tapering from 8 inches to 7 inches. It is much weathered.

The designs of oval panels and continuous spirals, with grape bunches and vine leaves, on the faces and the remaining side are very similar to those on the Hexham cross shaft, No. IV. The treatment and workmanship are slightly different, but it is certainly a production of the same school of sculpture, and most probably was carved at Hexham itself.

The shaft of a cross much like this in the principal features of the design, but of still more beautiful work and with animals introduced amongst the foliage, was found at Nunnykirk, near Morpeth, where it remains. Others of what may be called the Hexham school have occurred in the locality, as, for instance, at Simonburn and Falstone.

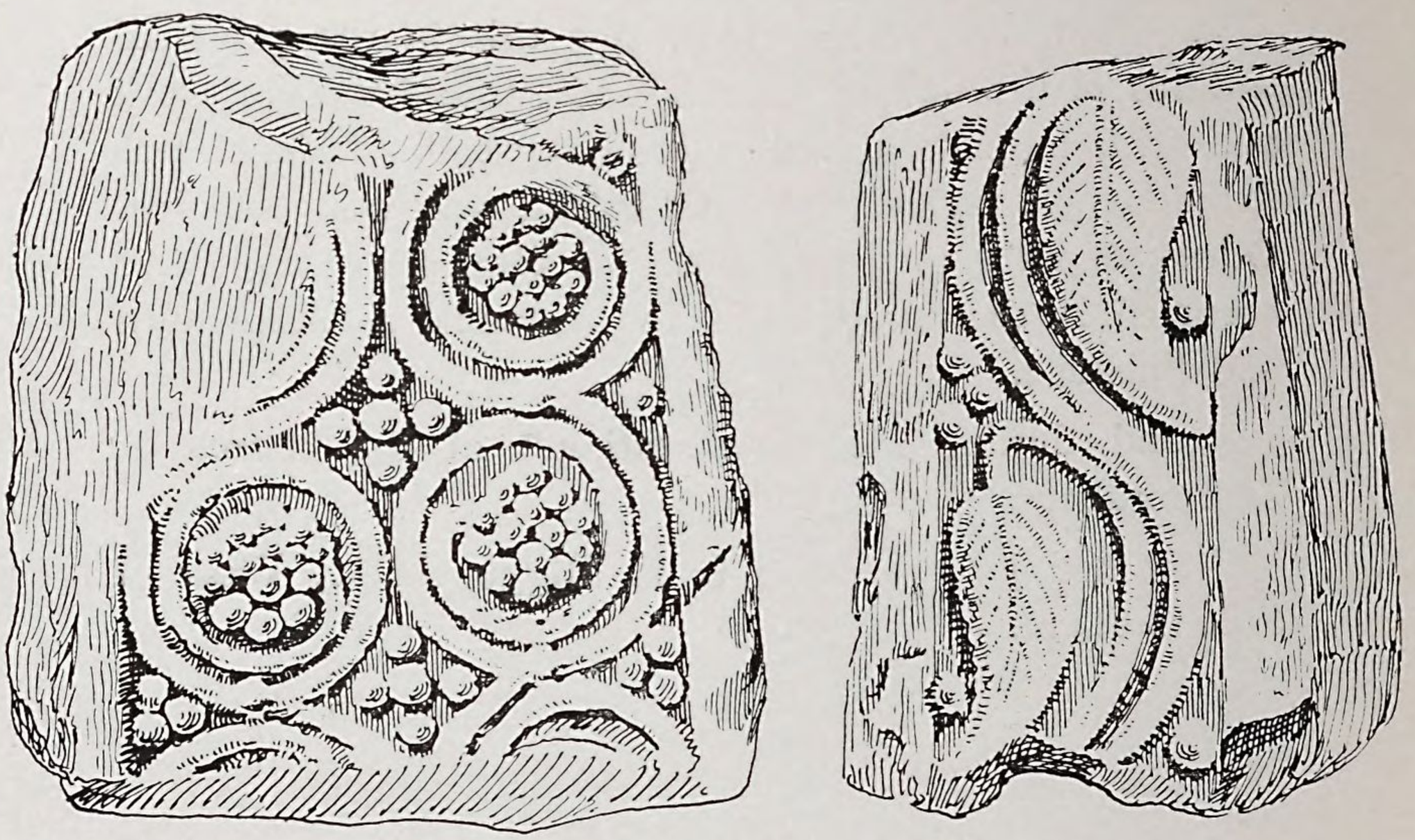
Found during the "restoration" of the church at Stamfordham.

Presented by the Rev. J. F. Bigge, M.A., Vicar of Stamfordham.

DURHAM.

JARROW.

XIII. PORTION OF (PROBABLY) A CROSS SHAFT, 10 inches by 10 inches, and from 5 inches to 7 inches thick. It has passed through the fire.



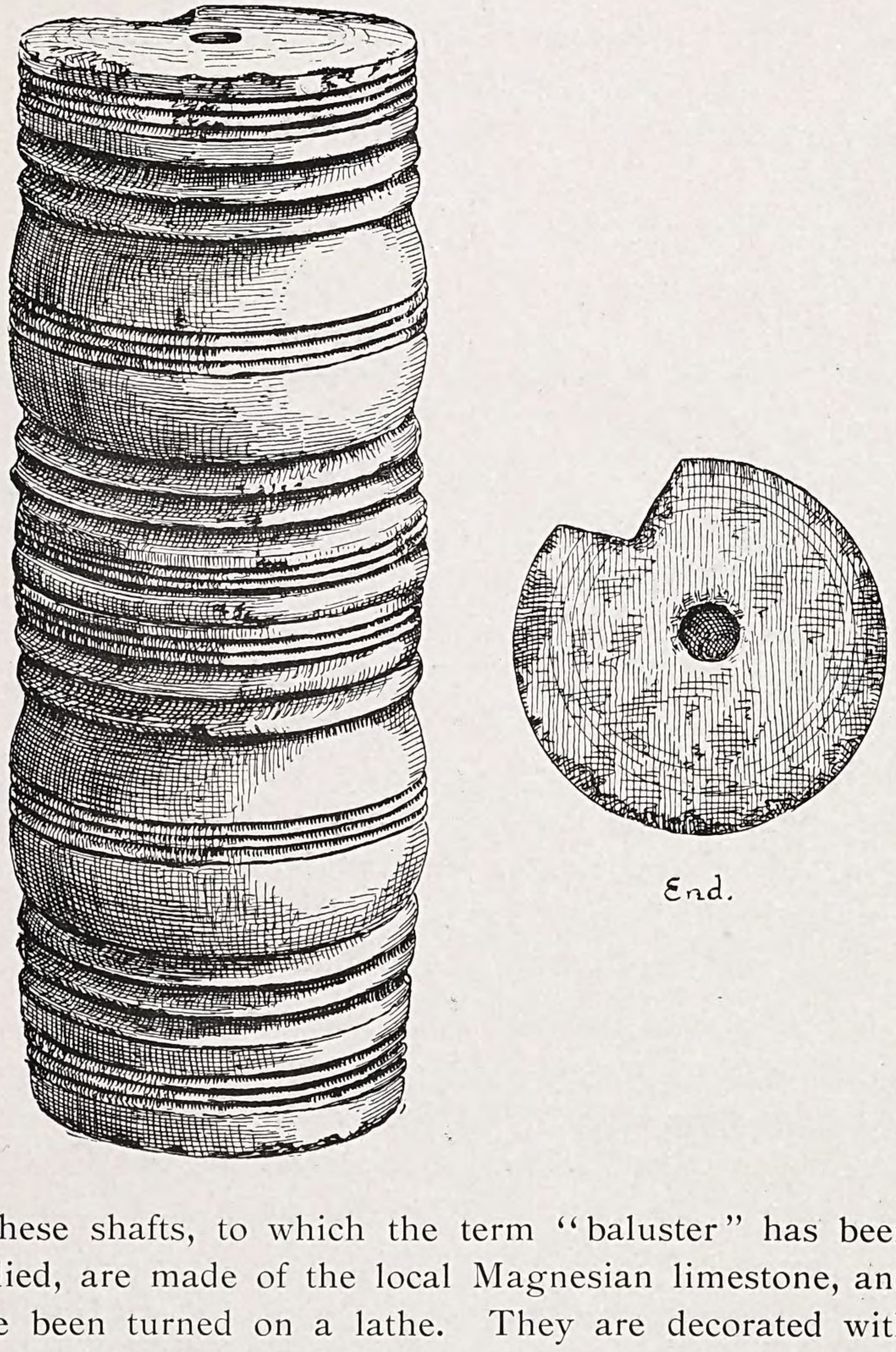
This fragment, which once no doubt formed part of a very fine cross, contains on its face a pattern of grape bunches, arranged vertically in a double series of spirals, and on its side one of vine leaves, all much conventionalized. The other side and face are broken away.

As might be expected, the site of Benedict Biscop's Monastery and Church of St. Paul at Jarrow has produced many and very interesting as well as beautiful examples of sculptured stones of Anglian workmanship, some of them belonging to the original building. A large number are preserved in the porch of the present church, and others are in the Museum of the Society of Antiquaries of Newcastle-upon-Tyne, in the Black Gate there.

The present fragment was found outside the churchyard to the south-west of the church.

MONKWEARMOUTH.

XIV. TWO CIRCULAR SHAFTS, each 1 foot 10½ inches long, 8½ inches in diameter, with shallow dowel holes at either end.



End.

These shafts, to which the term "baluster" has been applied, are made of the local Magnesian limestone, and have been turned on a lathe. They are decorated with narrow encircling bands of greater or less width placed at intervals upon them. Precisely similar shafts still remain *in situ* at the west end of the nave of Monkwearmouth church. They are placed, one on each side of the two original windows there, at the angles of the splays just

above the sills. These windows, which lighted the west end of Benedict Biscop's church, are visible on the inside, but cannot be seen on the outside, being hidden by the addition made to the *porticus* by carrying up the walls to form the upper stages of the present tower. Somewhat similar shafts still remain on each side of the west doorway of the *porticus*, and others, now preserved in the vestry, were found when the north aisle of the present nave was built.

The two shafts in the Library had been used in some part of the church built by Benedict Biscop in 675. They are said to have been found about 1830, underground within the tower, but not probably in their original positions.

A number of very similar shafts, but larger and not quite so refined in their workmanship, are now built up in the porch of the church of Jarrow. They were found when the nave, itself a building of the last century (1783), was taken down in 1866. They had originally been placed in various situations in the church which Benedict Biscop built at Jarrow not long after he founded that at Monkwearmouth. The absence of any of these shafts in the structure of the present chancel is a strong argument against its having been built by Benedict Biscop, though it has usually been attributed to him.

These peculiar lathe-turned shafts are indicative of early work and were profusely used by the masons whom Benedict Biscop brought from Gaul. Two shafts of the same class have occurred at Hart in the County of Durham.[1] No shaft of this description has been found

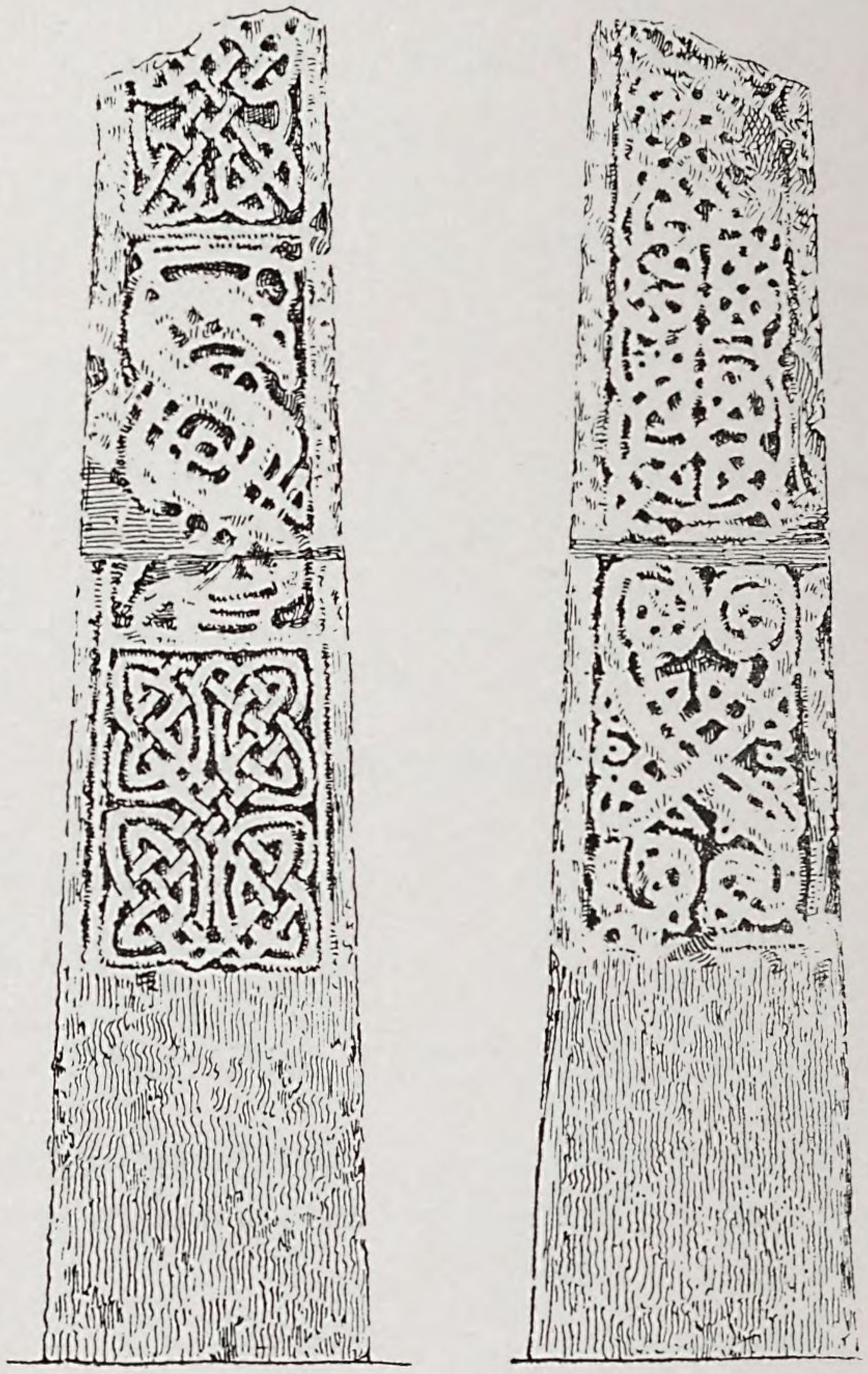
[1] Baluster shafts, differing, however, from the Jarrow and Monkwearmouth examples in being bellied and not straight sided, and in not having upon them so many and such delicate mouldings, exist in several places in England. At Barton-on-Humber they are found in the lower tower windows on the north and south sides; at Earl's Barton, in Northamptonshire, in the tower openings; at Brixworth, in the same county, in the west opening of the nave; at St. Alban's, as re-used material, in the triforium of the transepts; at Worth, in Sussex, in the north window of the nave; and in the Museum at Dover, found when the church within the castle was restored.

at Hexham, though some portions of string-courses from the site of the nave there have upon them carved imitations of groups of somewhat similar shafts on a small scale, as a form of decoration. See No. XI. It is not easy to assign an origin for the model upon which Benedict Biscop's masons based these peculiar shafts, which, on account of the abundant use they made of them, were evidently regarded with favour. Nothing of the kind is known to exist in France, from whence these workmen came, nor are they in their characteristic details modelled upon the Roman short columns of Italy or Gaul. It is possible there were remaining in some of the numerous Roman stations in Northumbria shafts of a somewhat similar form, which approved itself to workmen accustomed to the use of the lathe, and who found in the Magnesian limestone, abundant in the locality, a material suitable for the production of turned shafts.

ST. OSWALD'S, DURHAM.

XV. SHAFT OF A CROSS, in two pieces, 4 feet 4 inches high, face tapering from 12 inches to 9 inches, side tapering from 8½ inches to 6 inches.

The bottom part is plain on all its sides for a height of 15 inches. One face (*a*) is divided into three panels. The lower one contains an interlacing pattern which to some extent assumes the form of a Stafford knot. The central panel has within it two nondescript animals in a reversed position, with their heads turned back, forming a double S device. Their legs and tails end in ribands which intertwine and bind the whole together. The upper panel, which is imperfect, is very similar to the lower. The other face (*b*) is in two panels. The lower contains two worm-like creatures, each with a head turned back and forming a spiral at either end; they cross each other in saltire fashion and are bound together by interlacing narrow ribands. The upper panel has a knot-work design to some extent like that on the other face. The two sides



(*a*) W.G.F. (*b*) W.G.F.

have each a knot-work pattern similar to that on the upper panel of each face.

The two pieces, now joined together, which form the entire cross, excepting the head, had been used as walling stones in the west face of the tower of St. Oswald's Church, a building of the fifteenth century. They were recovered from there at two separate times.

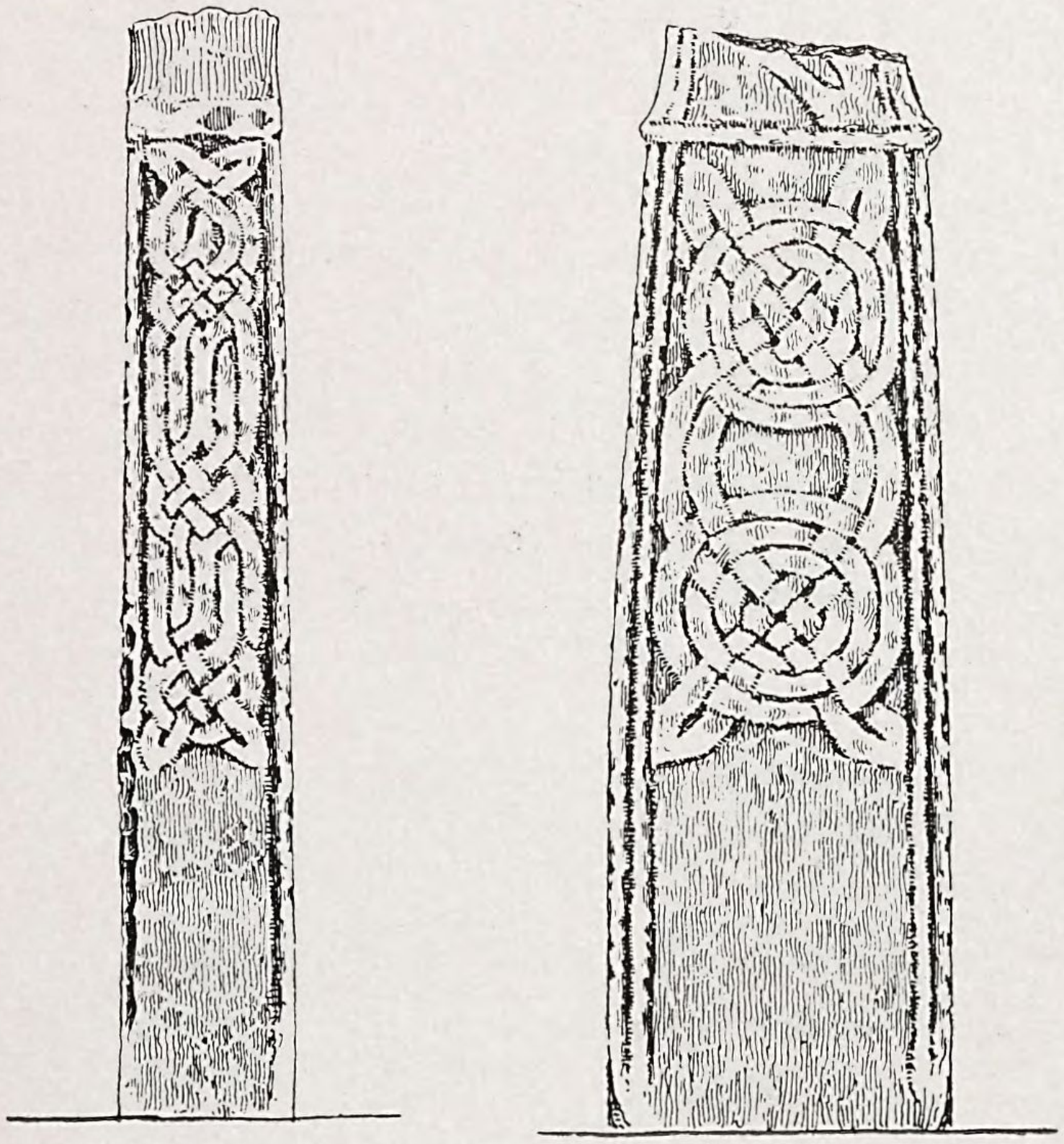
The cross has been attributed to Ethelwold, Bishop at Lindisfarne (724–740), without any authority, upon an alleged tradition before quite unheard of. It is true that a cross, made by his order, was carried from Lindisfarne to Durham, where, according to Symeon, it stood in the

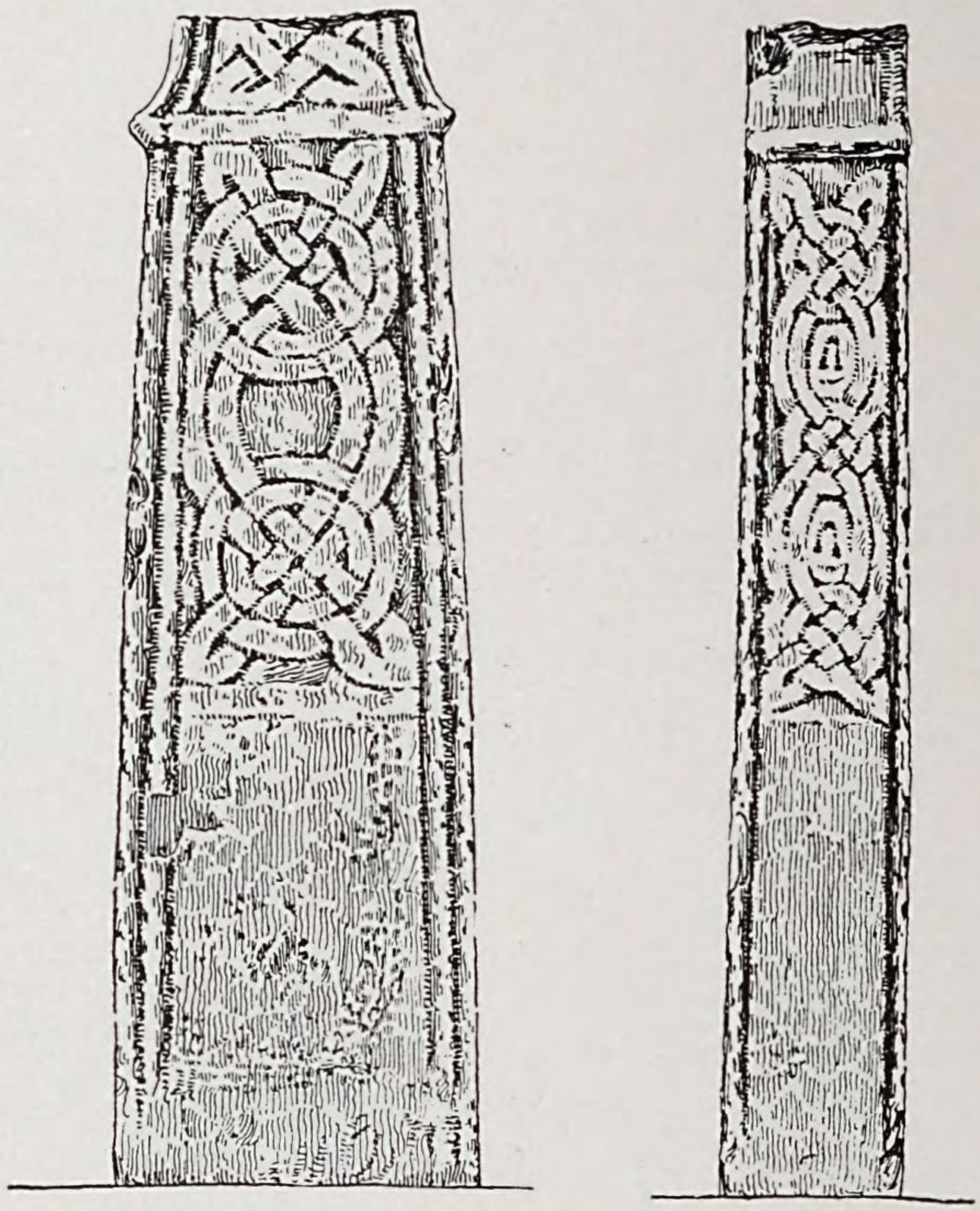
cemetery of the monastery. There is nothing to connect the present cross with that of Ethelwold, or to show that it was ever elsewhere than at St. Oswald's.

The upper part is figured in "Transactions of the Durham and Northumberland Architectural and Archaeological Society," vol. iii, p. 32, and in Stuart, *l.c.*, vol. ii, plate cx. The whole cross is figured in "Transactions of the Durham and Northumberland Architectural and Archaeological Society," vol. iv, plate i, figs. 1, 2; Browne, "Theodore and Wilfrith," p. 209, fig. 11.

The upper part was presented by the Rev. J. B. Dykes, Mus.Doc., the lower by the Rev. A. W. Headlam, M.A., Vicars.

XVI. SHAFT OF A CROSS, 4 feet 11 inches high, faces tapering from 1 foot 6 inches to 1 foot 2 inches, sides from 9 inches to 8 inches.

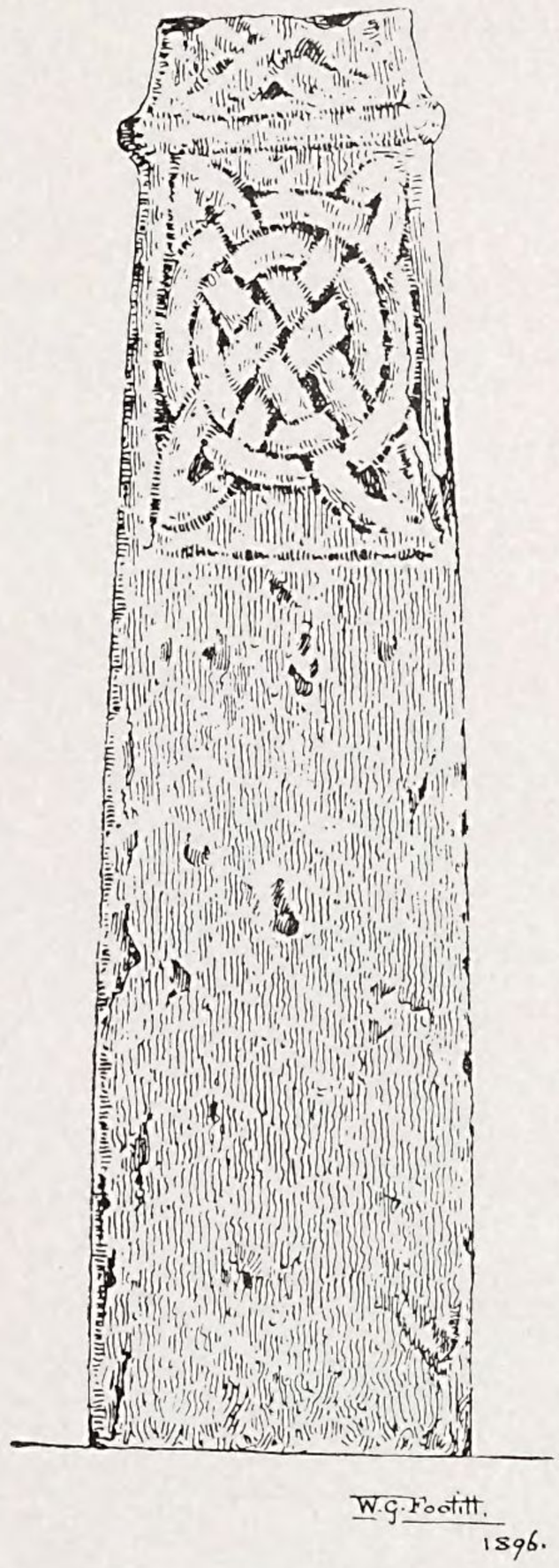




Each face and side has a bold knot-work pattern, that on the faces differing from the more elongated form on the sides. All the edges have a roll moulding, and each face has a smaller one within that on the edge. The bottom of the lower limb of the cross head is still attached, showing it had upon it the same pattern as that on the sides. For a space of 1 foot 8 inches from the bottom the shaft is without ornamentation, except the roll moulding at the edges.

XVII. SHAFT OF A CROSS, 4 feet 4 inches high, faces tapering from 12½ inches to 10 inches, sides from 7 inches to 5½ inches.

The ornamentation, now almost obliterated, of bold interlacing work similar to that on the last shaft, No. XVI,



appears to have been confined to the upper 14 inches of each face, the sides being quite plain. The bottom of the lower limb of the cross head is still attached.

XVIII. Portion, apparently the upper and lower limb, of a CROSS HEAD, 1 foot 10 inches long, 9 inches wide, 7 inches thick.

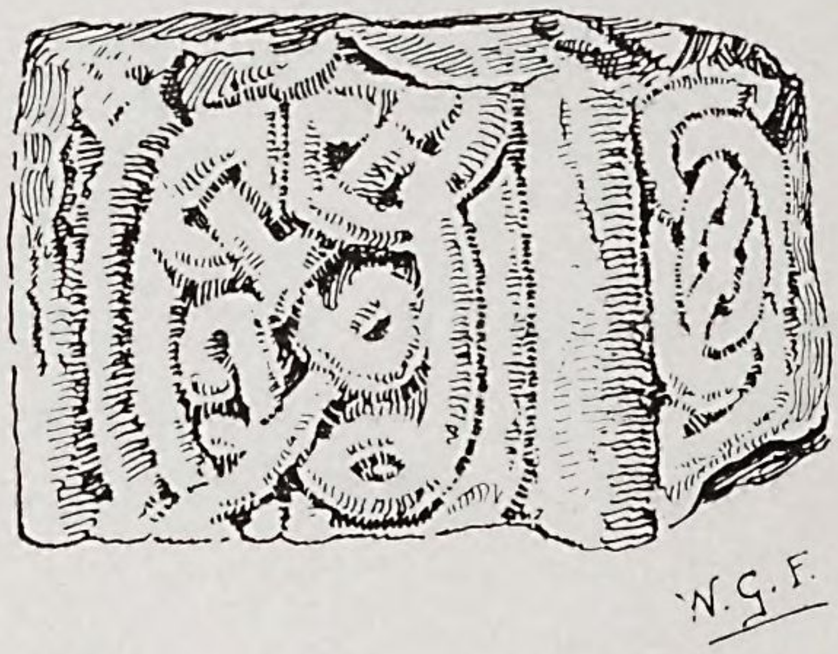
Each face has an interlacing pattern upon it, and at the centre of the intersection of the limbs is an incised circle.

The three portions of crosses were found in the wall of the churchyard adjoining Church Street; the second, No. XVII, in the wall itself; the other two, Nos. XVI and XVIII, in the foundation at the south end. Figured in "Transactions of the Durham and Northumberland Architectural and Archaeological Society," vol. iv, plate ii, figs. 1, 2; plate iii, figs. 1, 2; plate iv, figs. 1, 2.

Presented by the Vicar and Churchwardens of Saint Oswald.

The occurrence of at least three crosses in connection with St. Oswald's appears to prove that before the coming of Ealdhun and the congregation of St. Cuthbert to Durham, in 995, there was already, and had been for many years before then, a church with its cemetery on the opposite, the north, bank of the river Wear.

XIX. PORTION OF A LIMB OF A CROSS HEAD, 8 inches high, 5 inches wide, 5 inches thick.

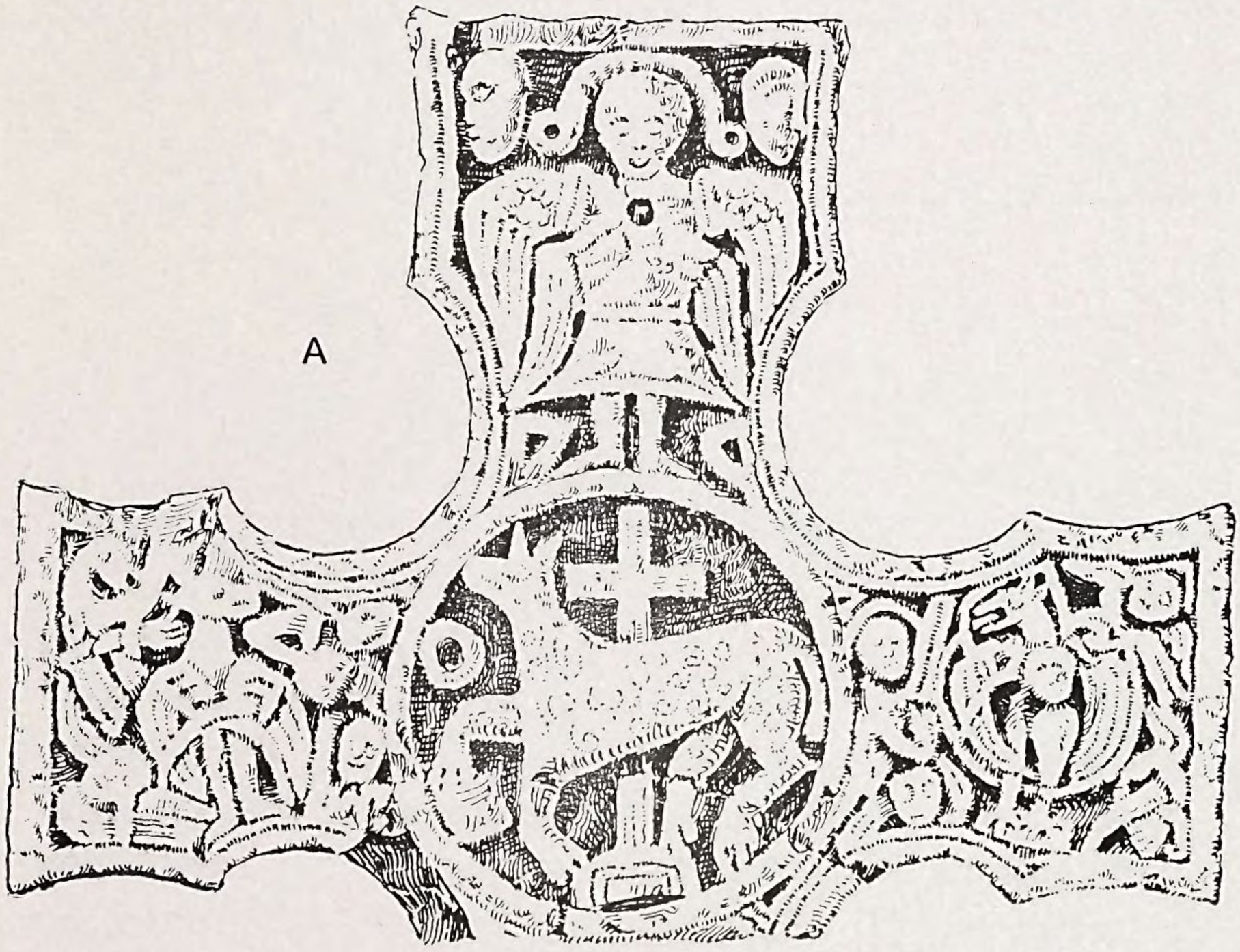


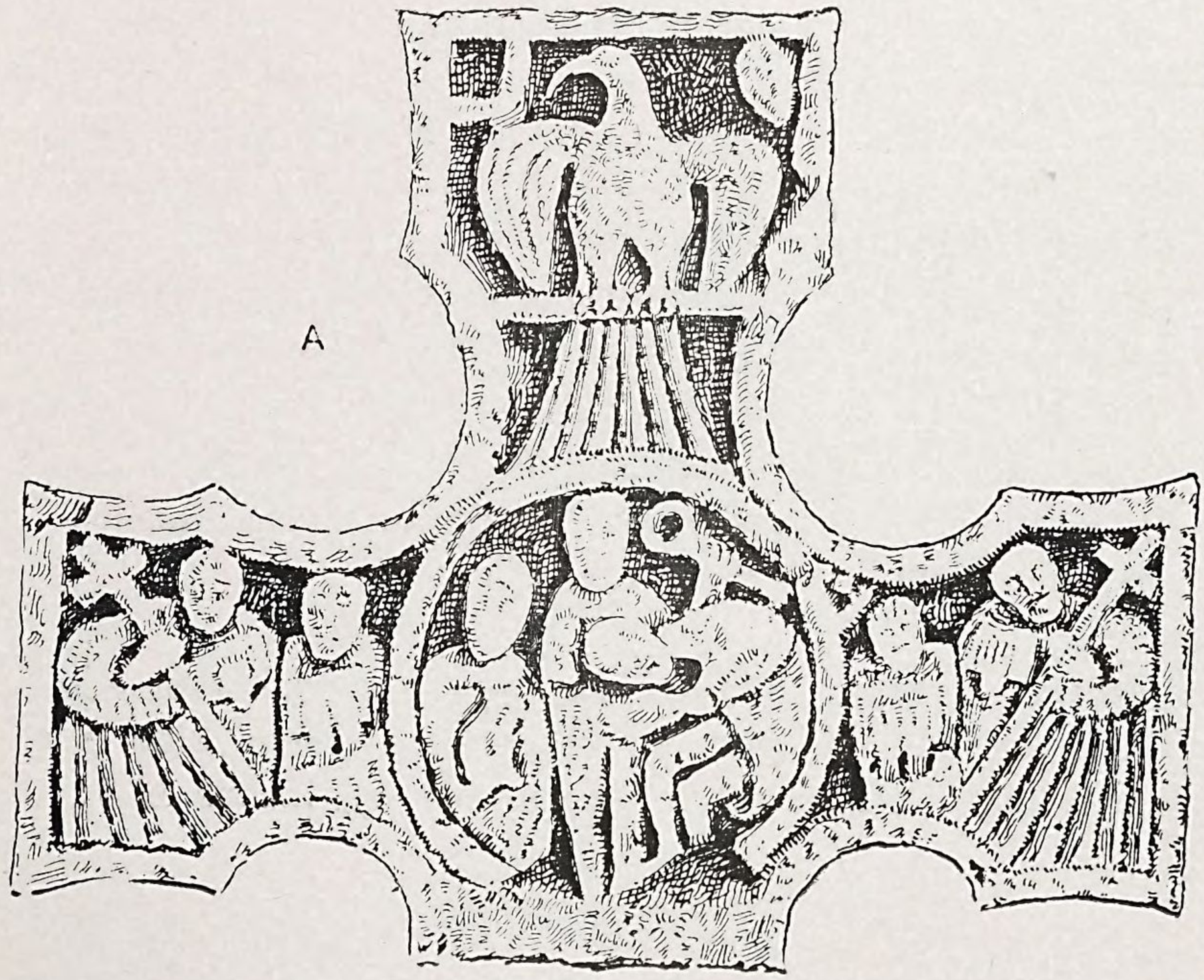
Two sides and the end have each a delicate knot-work pattern upon them; the other two sides are broken away.

Found on the Black Staircase of Durham Castle among a number of carved stones, mouldings, etc., which had been collected from various sources by the old Durham Architectural Society. No locality is known, but it probably came from a neighbouring churchyard, possibly St. Oswald's, or from somewhere about the Cathedral, the pattern on it being very similar to those on the grave-cover, No. XXIV.

CHAPTER HOUSE, DURHAM.

XX. PORTION OF THE HEAD OF A CROSS, 2 feet 9½ inches wide, 2 feet 2 inches high, end of limbs 11 inches wide, 6 inches thick.





This very elaborately decorated cross head, one of four found in the foundations of the Chapter House, has at the centre of one face the Holy Lamb placed within a raised circle. The lamb is standing in front of a cross, placed on a base, the right fore foot resting on a book (the Gospels); before the neck is a small circle in relief. On the upper limb is an angel facing, with four wings, draped to the knees. On each side of the angel's head is a human face seen in profile. The side limbs contain figures of monsters, cherubs, and interlacements. The end of the side limbs and the sides of the upper limb have interlacing or knot-work upon them, a mode of decoration which appears in the same position on the other three cross heads. The lower limb is wanting. The other face has at the centre a raised circle containing a group, composed of a standing naked figure with a bending figure draped as far as the thighs in front of him, over whose head he holds, in his left hand, a long handled instrument with a round head like a scoop or ladle. On the right side of the standing figure is the upper part of a human figure with the right hand placed on the chest, ending in an egg-shaped termination. On the upper limb is a bird facing, the head turned to the right, with outspread wings, perched on a bar. On the right side of its head in the corner is what may be intended for a crescent, and in the other corner an oval object, probably a human head. The limbs have each the same representation upon them, consisting of two draped male figures either seated or seen at half-length. The outer one in each case holds a long cross in one hand and a book in the other; the inner and smaller figure holds a book in front of his chest with both hands.

Described, with illustrations, in "Transactions of the Durham and Northumberland Architectural and Archaeological Society," vol. iv, p. 130, plate D.

XXI. PORTION OF THE HEAD OF A CROSS, comprising the centre and two side limbs; 2 feet 9 inches wide, 13 inches high, end of limb 10 inches wide, 6½ inches thick.

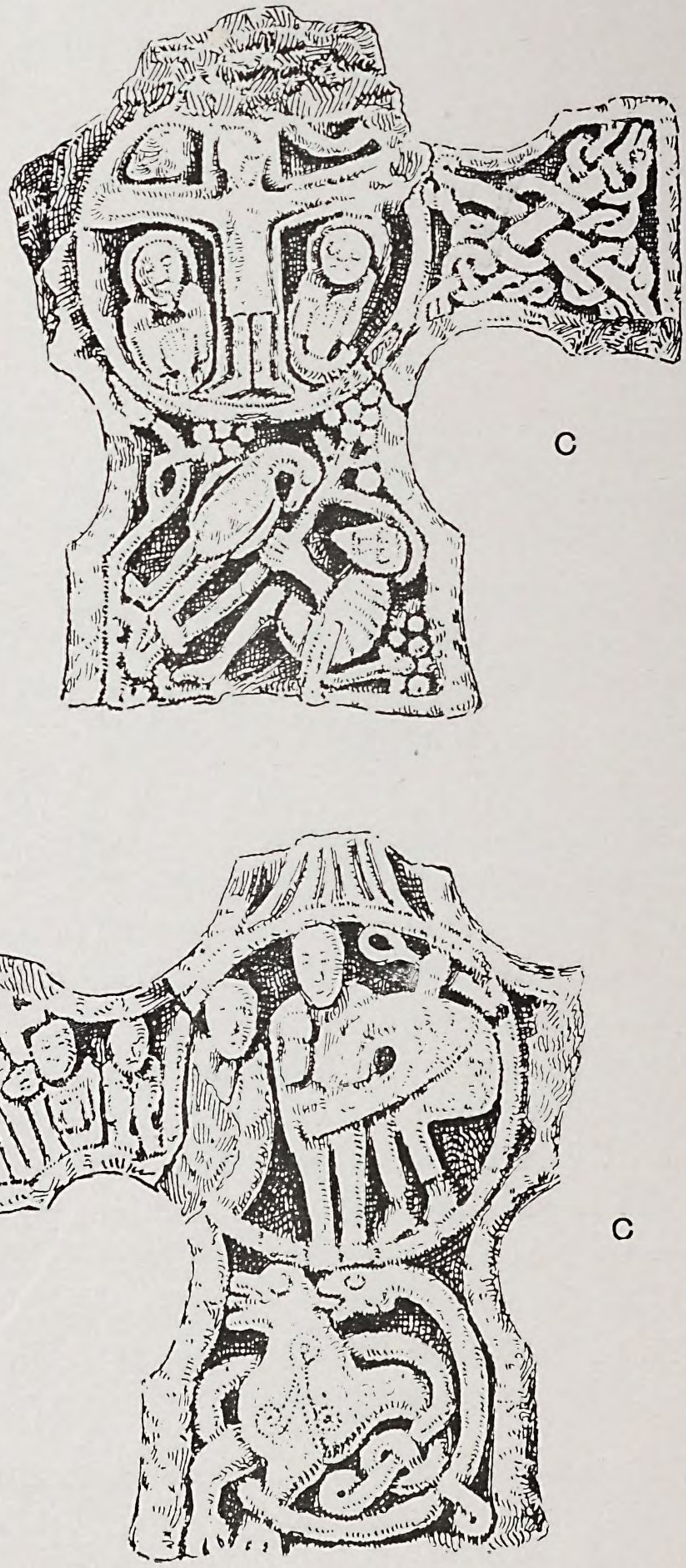
B

B

One face has at the centre a raised circle, within which are the remains of a cross, with traces of the left hand and of the feet of our Lord upon it, the remainder of the figure having been broken away. On either side, underneath the arms of the cross, are two draped human figures facing, of whom only the upper part is represented, no arms being visible. On each limb are two human figures similar to those on No. XX. The other face has at the centre and on the limbs the same representations as those just described on No. XX, but with the difference that on the right of the standing figure in the central subject is a small raised circle, and that the egg-terminated figure is nimbed, the hands being placed on the stomach.

"Transactions of the Durham and Northumberland Architectural and Archaeological Society," vol. iv, p. 129, plate B.

XXII. PORTION OF THE HEAD OF A CROSS, of which the centre and the lower and one side limb (not complete) remain; 1 foot 9 inches high, 1 foot 8 inches wide, 8 inches thick.



C

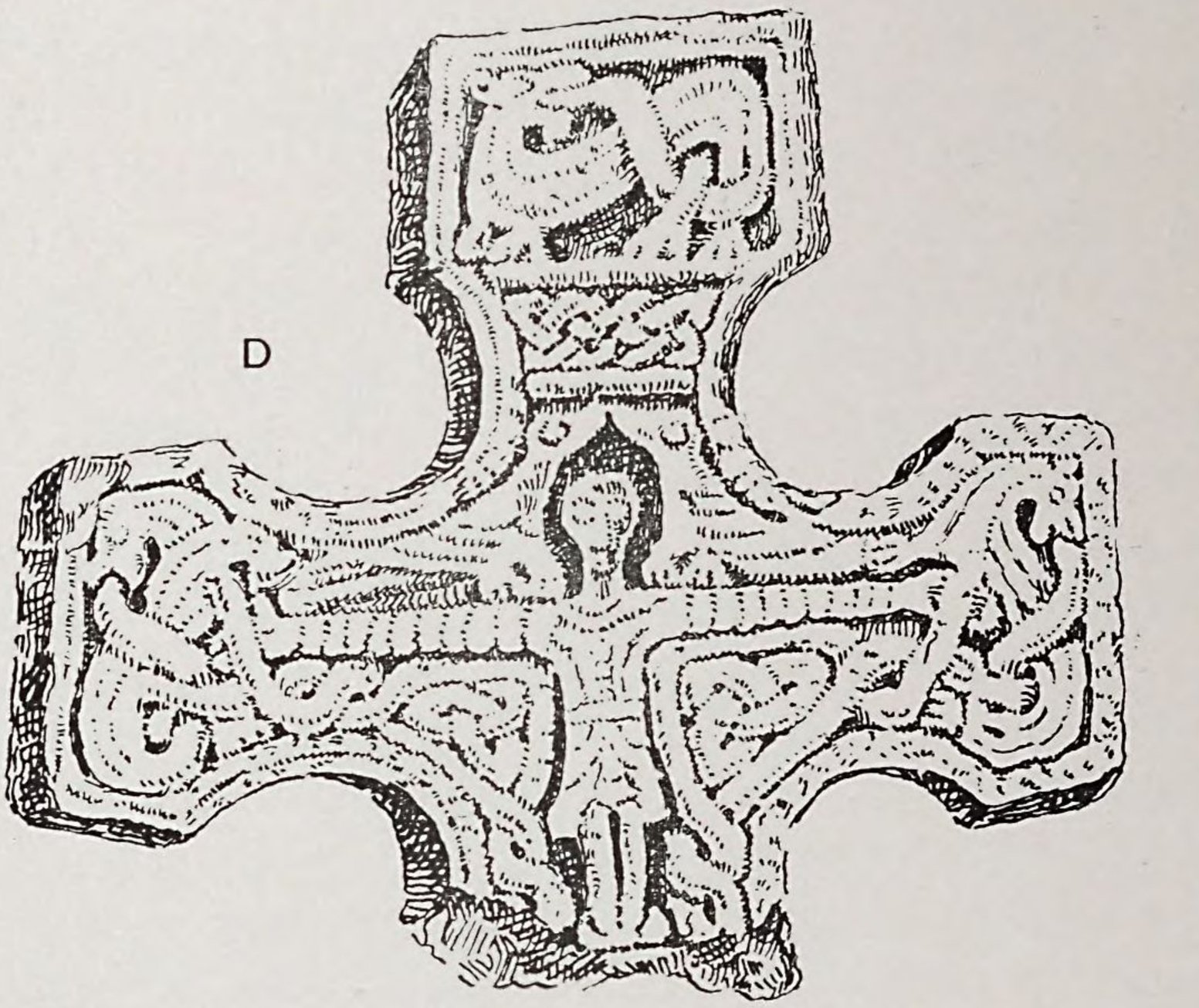
C

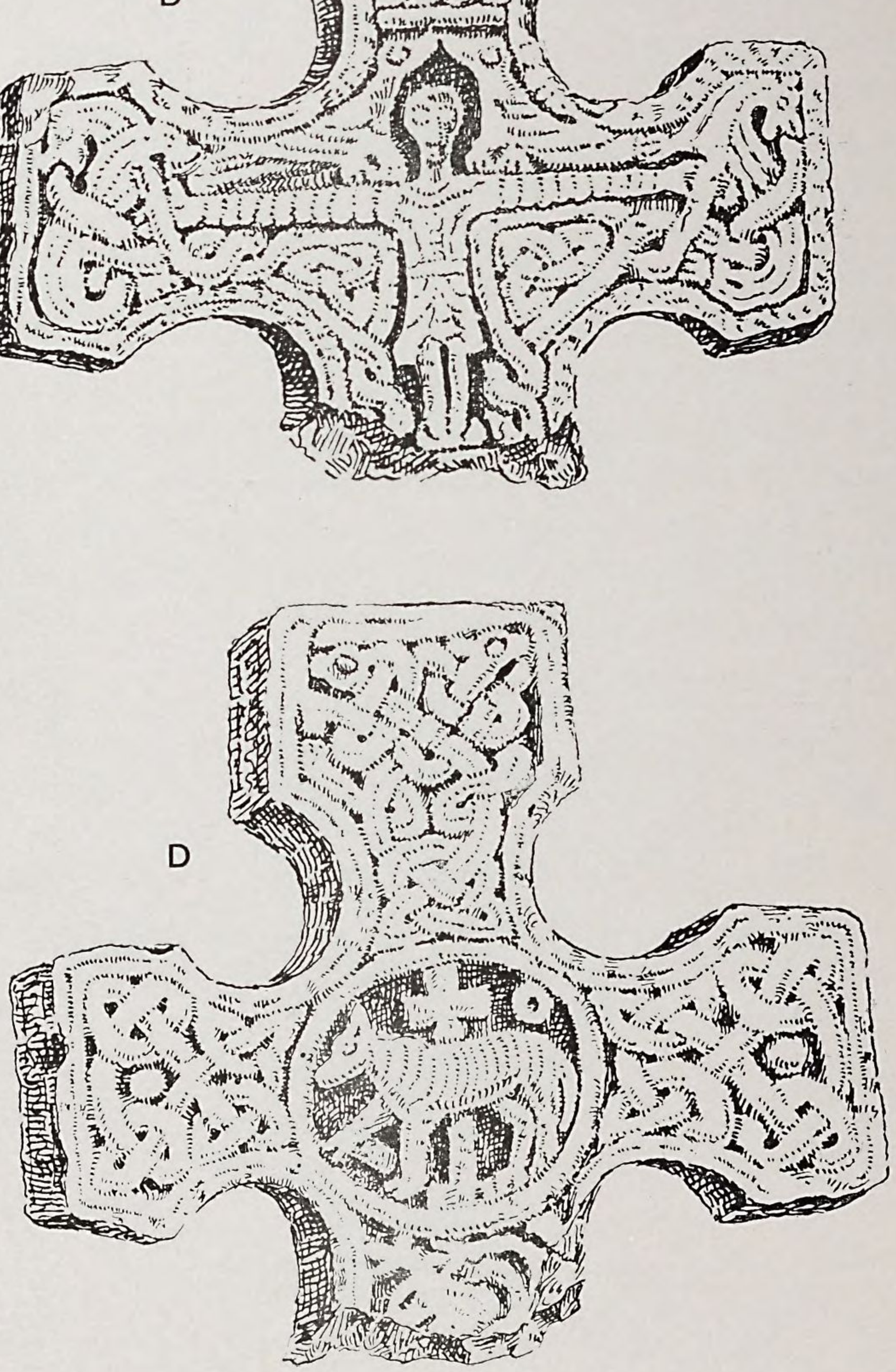
On one face is a figure of our Lord on the cross placed within a raised circle. He is draped nearly to the knees, with the legs side by side, as in all early representations of the Crucifixion. On the right side of our Lord's head is what is probably a human head, and on the other side is a crescent. Under the arms on each side is a half-length nimbed figure holding a book to the chest with one hand. On the side limb are two attenuated creatures crossing each other diagonally, their tails interlacing over the whole surface. On the lower limb is a vineplant with bunches of grapes; the stem is held by a draped male figure, to whom is opposed, on the other side of the stem, a nondescript, having a bird's head and wings and human legs and feet. The central part and the side limb on the other face of the cross head contain similar representations to those on No. XX. On the lower limb is the forepart, with the fore legs, of a beast somewhat lion-shaped, transformed in the hinder part into a snake-like creature, which, after winding about in various convolutions, ends in a head which is biting the ear of the lion's head at the other end of the involved figure. Upon the bottom part of the upper limb, all that is left of it, is the spreading end of a bird's tail similar to that on No. XX.

"Transactions of the Durham and Northumberland Architectural and Archaeological Society," vol. iv, p. 130, plate C.

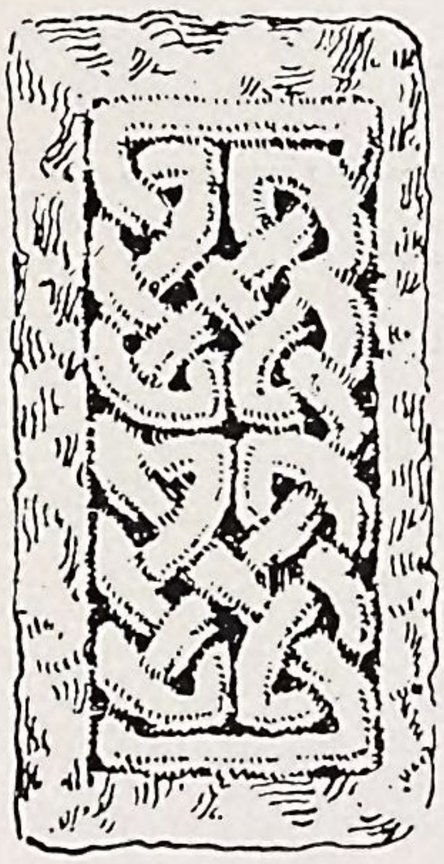
The three cross heads above described are all made of the same quality of stone, and if not carved by the same hand, are evidently productions of the same workshop, and made at nearly the same time.

XXIII. HEAD OF A CROSS, the lower limb incomplete; 2 feet high, 2 feet 2½ inches wide, end of limbs 8½ inches wide, 6 inches thick.

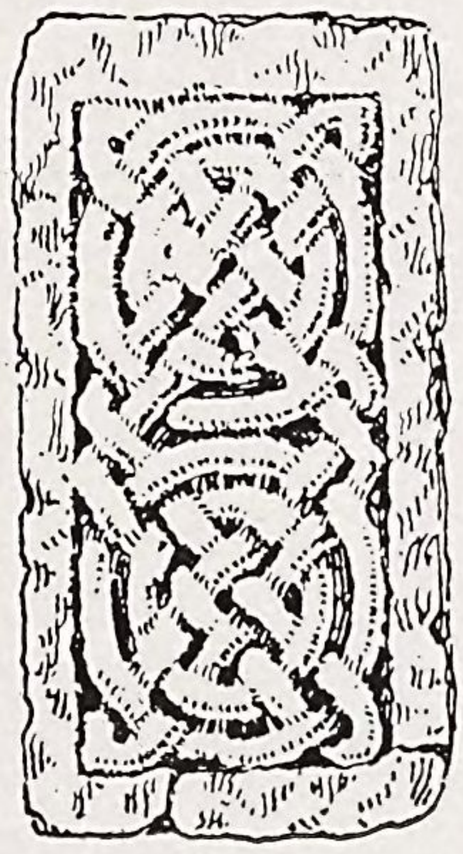




ENDS OF LIMBS AND PORTION OF SHAFT OF CROSSES A, B, C, D.

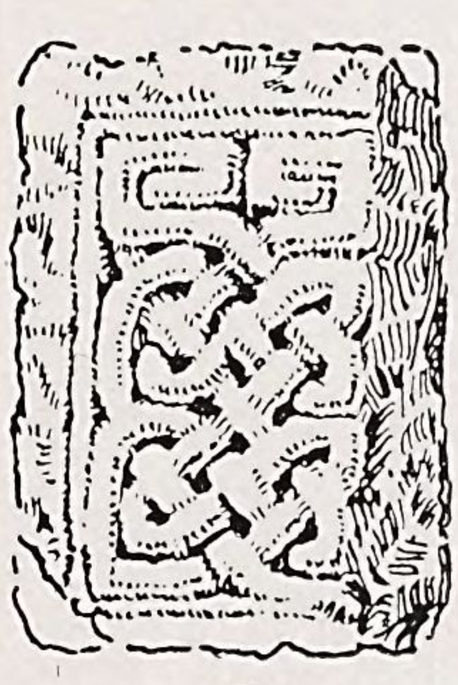


A

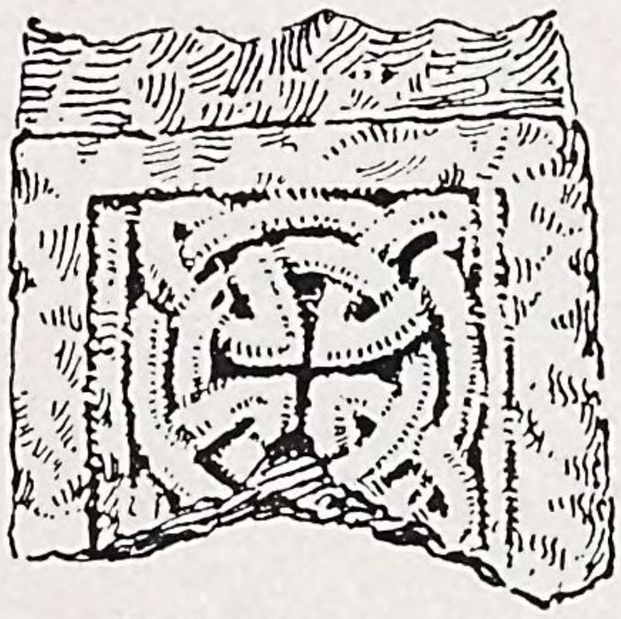


A

B

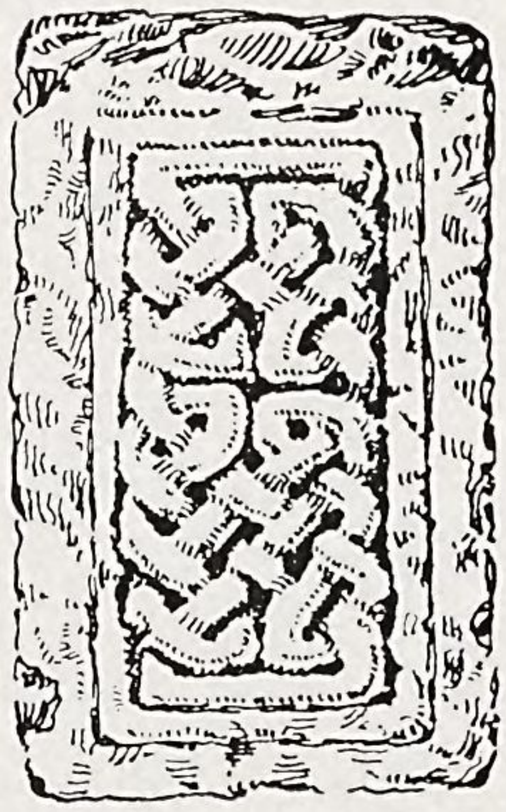


C

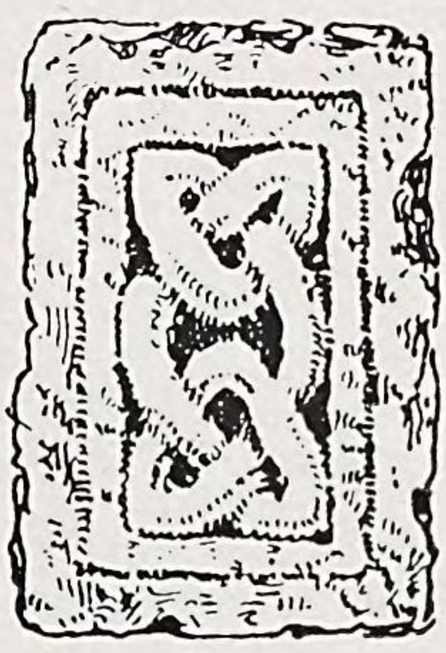


SIDE OF SHAFT.

C



B



D

D

G

On one face is the Crucifixion, there being, however, no appearance of the cross itself. Our Lord is represented as draped to the knees, with a girdle round the waist; his arms, outstretched and disproportionately long, are also draped. On each side of his head, immediately above the arms, is a bird-like creature facing inwards. At the end of each limb beyond the hands of our Lord is an animal with its head turned back, biting the end of its tail, which twists round over its back and between its hind legs. One of the forelegs is prolonged into a narrow band, which, after interlacing and surrounding a triquetra beneath our Lord's arms, returns and is joined on to one of the hind legs. Upon the lower part of the upper limb is a band of interlacing work placed between two roll mouldings, having above it a beast somewhat like those above described, which is biting the end of its tail. The centre of the other face is filled by a raised circle containing the Holy Lamb, standing in front of a cross placed on a base, and having a small circle above its back. The limbs have a knot-work pattern upon them, that on the upper limb being formed by the intertwining of two snake-like creatures which have a head at each end. On the lower limb, which is partly broken off, is the head of a creature whose tail apparently ends in a head biting its neck.

The stone of which this cross head is made is of a quite different kind and of a coarser texture from that of the preceding three, and the work is of a ruder and inferior description.

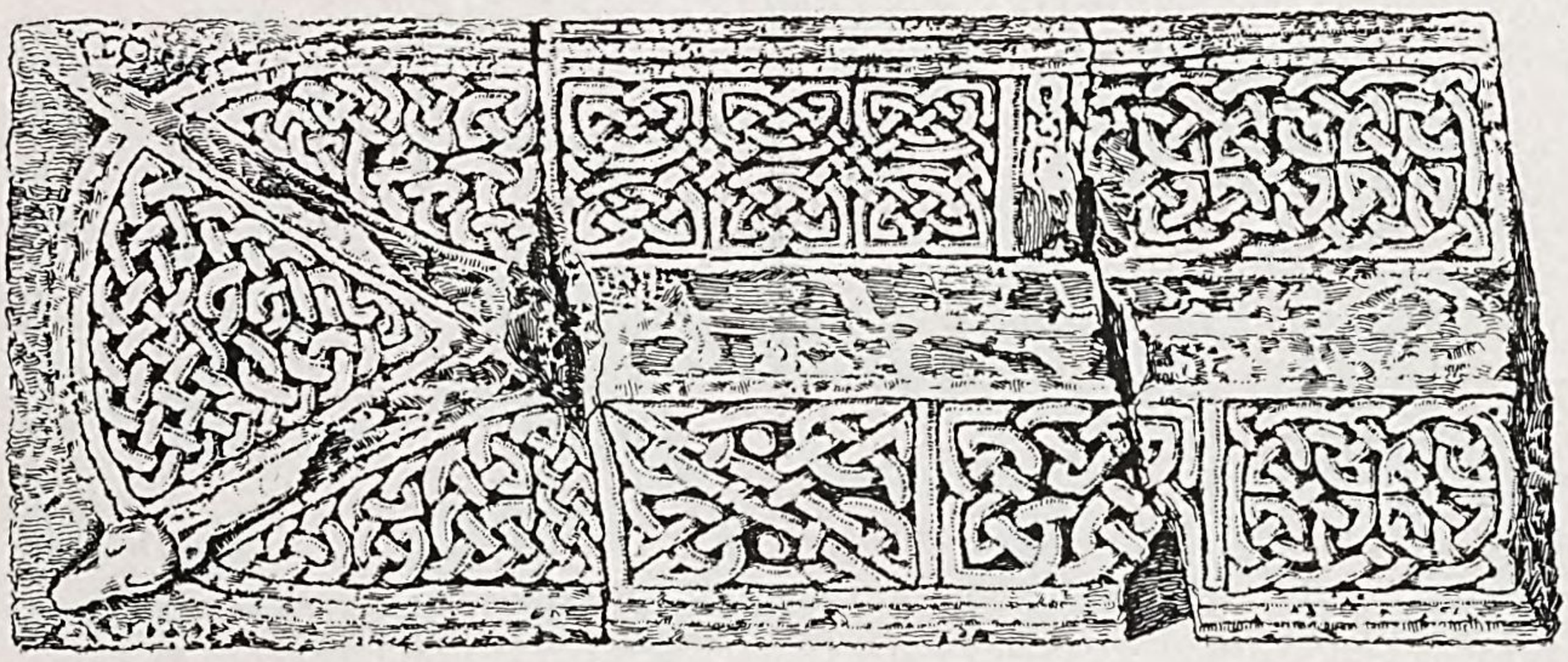
"Transactions of the Durham and Northumberland Architectural and Archaeological Society," vol. iv, p. 128, plate A.

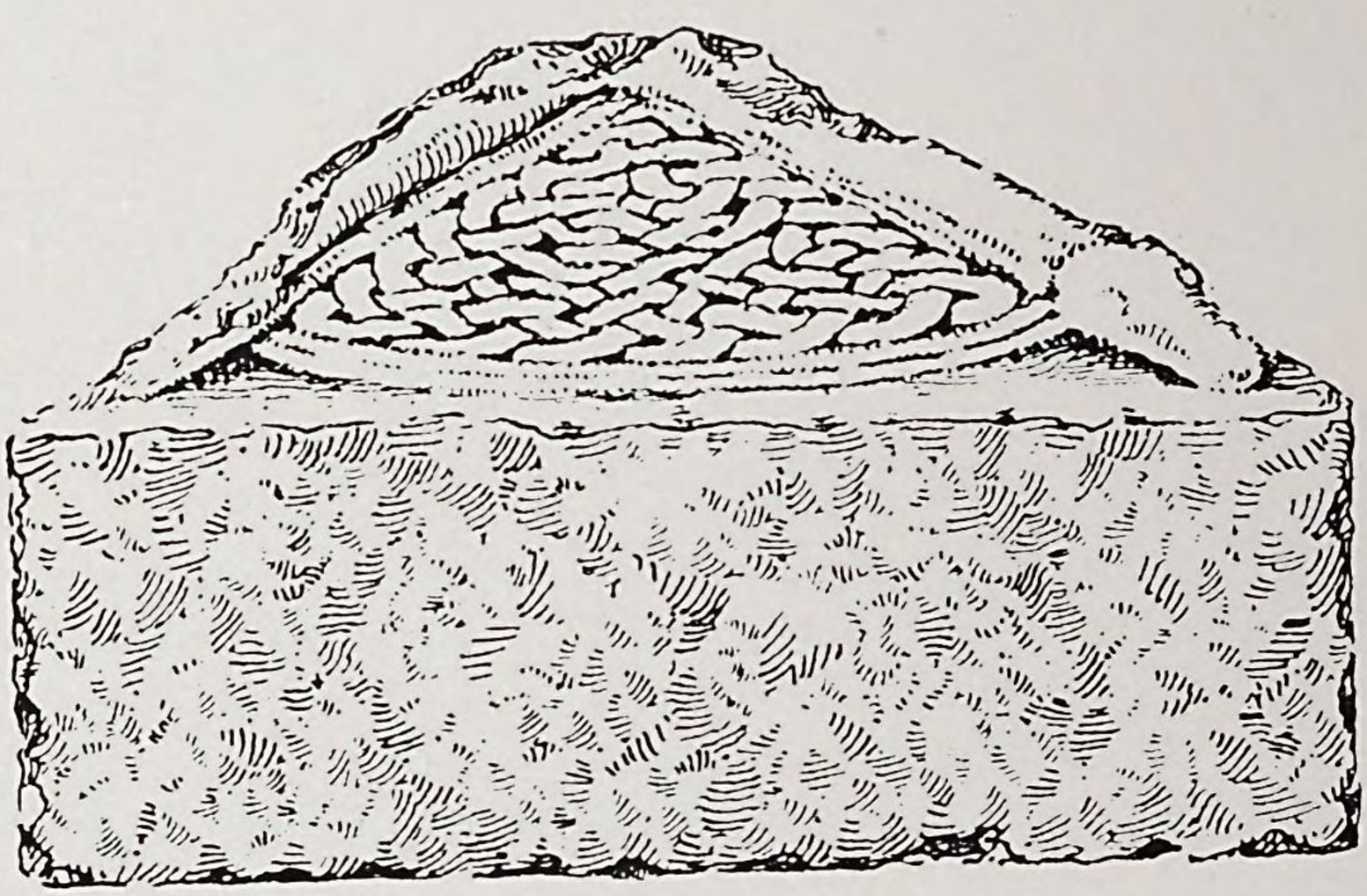
It is impossible to explain all the subjects occurring on these four cross heads, though some of them do not offer any difficulty. The Crucifixion is found on three of them, and the Holy Lamb on two. The apparent and probably correct interpretation of the thrice-repeated scene, which

comprises the figure holding the round-headed article, has not received universal acceptance. There can scarcely, however, be much doubt that it represents Baptism, and probably that of our Lord, the Baptist pouring the water out of the ladle upon our Lord's head. A subject similarly treated, where our Lord's Baptism is certainly represented, occurs on a cross in Kells' Churchyard, County Meath. The presence of the bird, the Holy Dove, also favours this interpretation. It has been suggested that the subject is the delivery of the keys to St. Peter, but neither the attitude of the bending figure, nor the nature of the object held in the hand of the standing figure, give any countenance to that view. What may be meant by the figure which terminates so strangely in an egg-shaped form is not easily to be explained. The human head and the crescent no doubt represent the sun and moon.

XXIV. GRAVE-COVER, in three pieces, one end wanting; 4 feet 6 inches long, 1 foot 10 inches wide, 1 foot 2 inches high.

This massive cover, which is coped, does not taper as is usual. Upon the flat top of the ridge are the remains of two serpents, placed side by side, whose heads diverge towards the corners at the end, as no doubt their tails did at the other end, which is now wanting. The sides and end are occupied by eight panels, filled with interlacing and knot-work of different patterns; one knot-work panel





End Elevation of Grave-cover.

has two round balls among the knots. The whole is of good workmanship and the interlacing and knot-work designs are well conceived and effectively carried out.

"Transactions of the Durham and Northumberland Architectural and Archaeological Society," vol. iv, p. 131, plates E, F.

Found, with the four cross heads, in the foundations of the Chapter House, Durham.

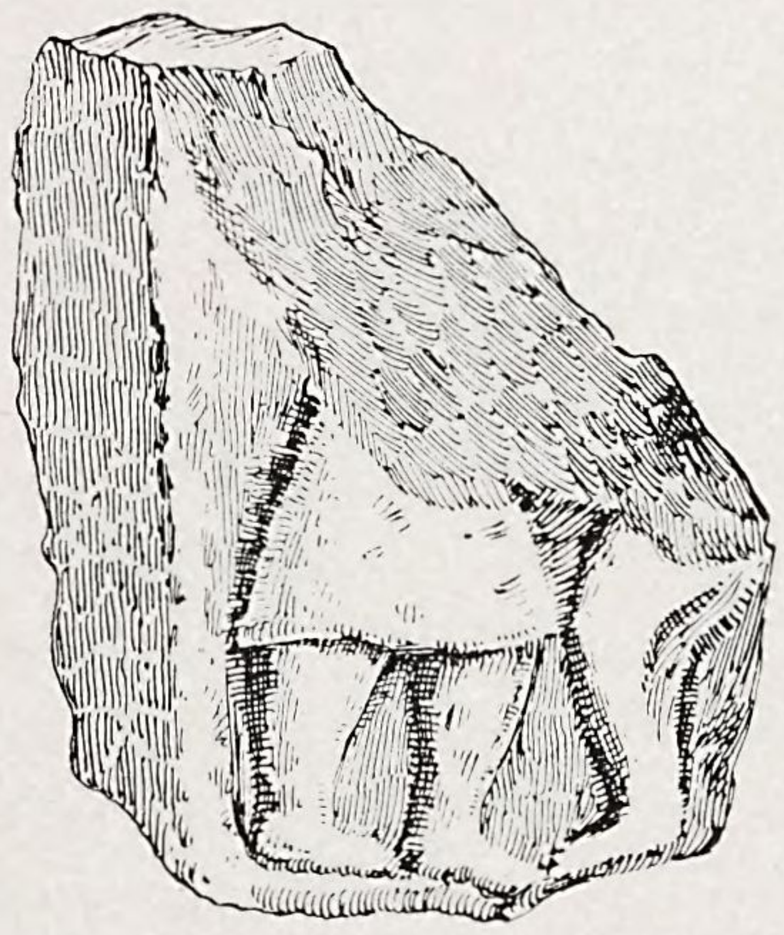
XXV. PORTION OF A GRAVE-COVER, 3 feet 1 inch long, 2 feet 2½ inches wide at the upper end, and 2 feet at the lower.

This grave-cover, of rude work, which tapers in the usual way, has engraved upon its surface an equal-limbed cross, with expanding ends. The upper limb has been almost all broken away. At the intersection of the limbs is a small equal-limbed cross, widening at the ends, placed within a circle. Each of the side limbs has an animal upon it; that on the right limb having a round object under its fore feet, that on the left limb a similar object below its head. On the shoulder of the right limb is a rectangular figure, divided longitudinally, probably a book; on the corresponding place on the left limb is a small cross. The lower limb has a winged human figure upon it. The three figures left on the limbs are probably those of the Evangelistic symbols, the eagle, once occupying the upper limb, being obliterated. On the shaft of the cross is a human figure facing, apparently with wings and nimbed.

"Transactions of the Durham and Northumberland Architectural and Archaeological Society," vol. iv, p. 284, plate iv, fig. 3.

Found in a passage of the north wall of the Chapter House, where it formed one of the covering stones.

XXVI. FRAGMENT, 9 inches high, 6 inches wide, 4 inches thick.



It is impossible to say of what this small broken piece of stone once formed a part. It has upon it the lower limbs of two human figures, draped to the knees, facing each other.

Found outside the original east end of the Chapter House.

It will have been remarked that no part of the shaft of a cross was found in the foundations of the Chapter House, though the heads of four large crosses were discovered. The explanation of this appears to be that the shafts provided blocks of stone sufficiently large to allow them to be cut up and chiselled over into ordinary ashlar walling stones, whereas the heads were not suitable for such a purpose, although quite adequate for use in foundations.

It cannot be doubted that the remains of crosses and grave-covers found in the foundations and walls of the Chapter House are portions of memorials commemorating members of the Congregation of Saint Cuthbert, which were placed in connexion with their graves in the cemetery of Ealdhun's church. That the Chapter House was built upon that site appears to be shown conclusively by the discovery within its area of burials at a lower level and of an earlier date than those of the post-Conquest Bishops interred above them.

The commencement of the building of the Chapter House may be fixed in the early years of the twelfth century, though it was not completed until the time of Bishop Galfrid Rufus, who died in 1140. The breaking up of these memorials and their use for building materials cannot, therefore, have taken place long after 1100. It is not possible to settle with absolute certainty when they were set up in the cemetery, but there are two dates within whose limits their production must be fixed. There was no ecclesiastical establishment on the plateau on which the Cathedral stands before 995, when Ealdhun brought there the body of Saint Cuthbert and made it the centre of the Bishopric. Nor can they have been made after 1083,

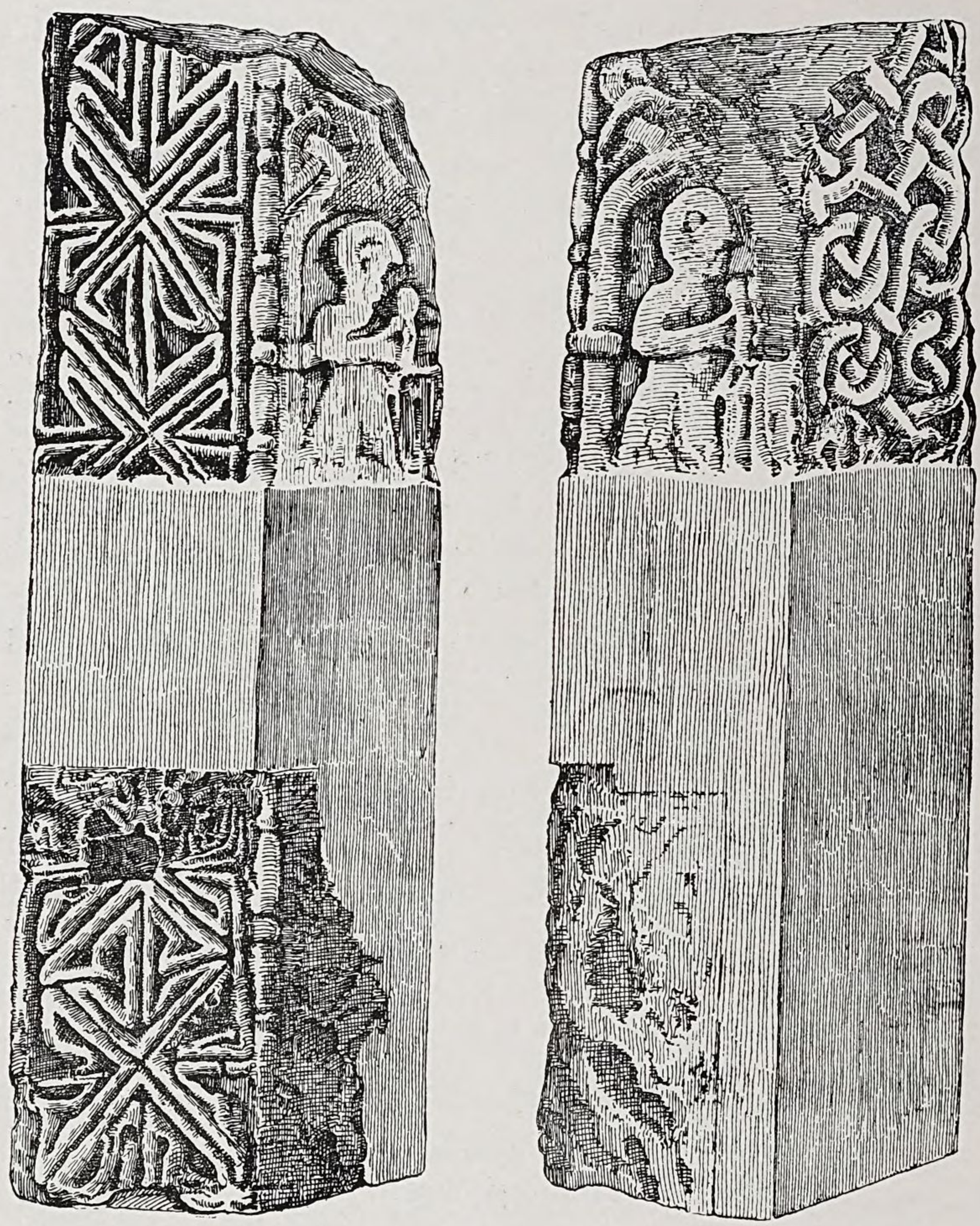
when Bishop William dispossessed the members of the old congregation and replaced them by monks of the Benedictine order. The probability is that they belong to the earlier part of the eleventh century, with which time their characteristic ornamentation and design are not in any way inconsistent.

It may appear an almost impossible thing that a religious body should have shown such disregard of the monuments of their predecessors as to have used them for building purposes. And this is the more strange when these monuments present in the subjects sculptured on them the most sacred emblems and incidents of the religion they professed. All ages have, however, shown indifference to the memorials of their ancestors and predecessors, from which even Christian communities have not been exempt. In this instance there was also the additional influence of religious rancour, for in the eyes of Benedictine monks the members of the older body, being a married clergy, would be regarded as little better than heathen, though equally professing the same faith.

STAINTON-LE-STREET.

XXVII. PORTION OF A CROSS SHAFT, the middle part restored in wood; total height, 3 feet 3½ inches, 9½ inches wide, 8 inches deep.

This incomplete shaft is made up of two original pieces, which are not contiguous, and a supplied middle portion, 9½ inches long, of wood. The upper part of one face is occupied by a male figure, whose lower members are now broken away, standing sideways under a circular-headed arch, which rests on two columns. He is holding a sword, pointing downwards, by the hilt in his right hand. The sword is of the straight double-edged type with a groove along the middle of the blade; the hilt, with a round pommel, is quite apparent. Above the arch are remains of interlacing work. Below the added piece of wood on what



is left of this face, there appears to be another circular-headed arch, with interlacing work above it, similar to that on the upper part ; the stone is much damaged at the place. The other face is so much weathered that nothing of the original surface is left. One side contains the remains of an interlacing pattern. The other side, divided by the added piece of wood, is occupied by a well executed key pattern of an elaborate and not common kind.

One edge only is left in a tolerably perfect condition, and has upon it a series of representations of miniature baluster shafts placed one above another. There is on the corresponding edge, which is very much broken away, the

appearance of there having been a similar series upon it.[1] This is the only Anglian sculptured cross shaft upon which such a mode of decoration has been found, though a different arrangement of similar representations had been used on string-courses in St. Wilfrid's Church at Hexham. See No. XI.

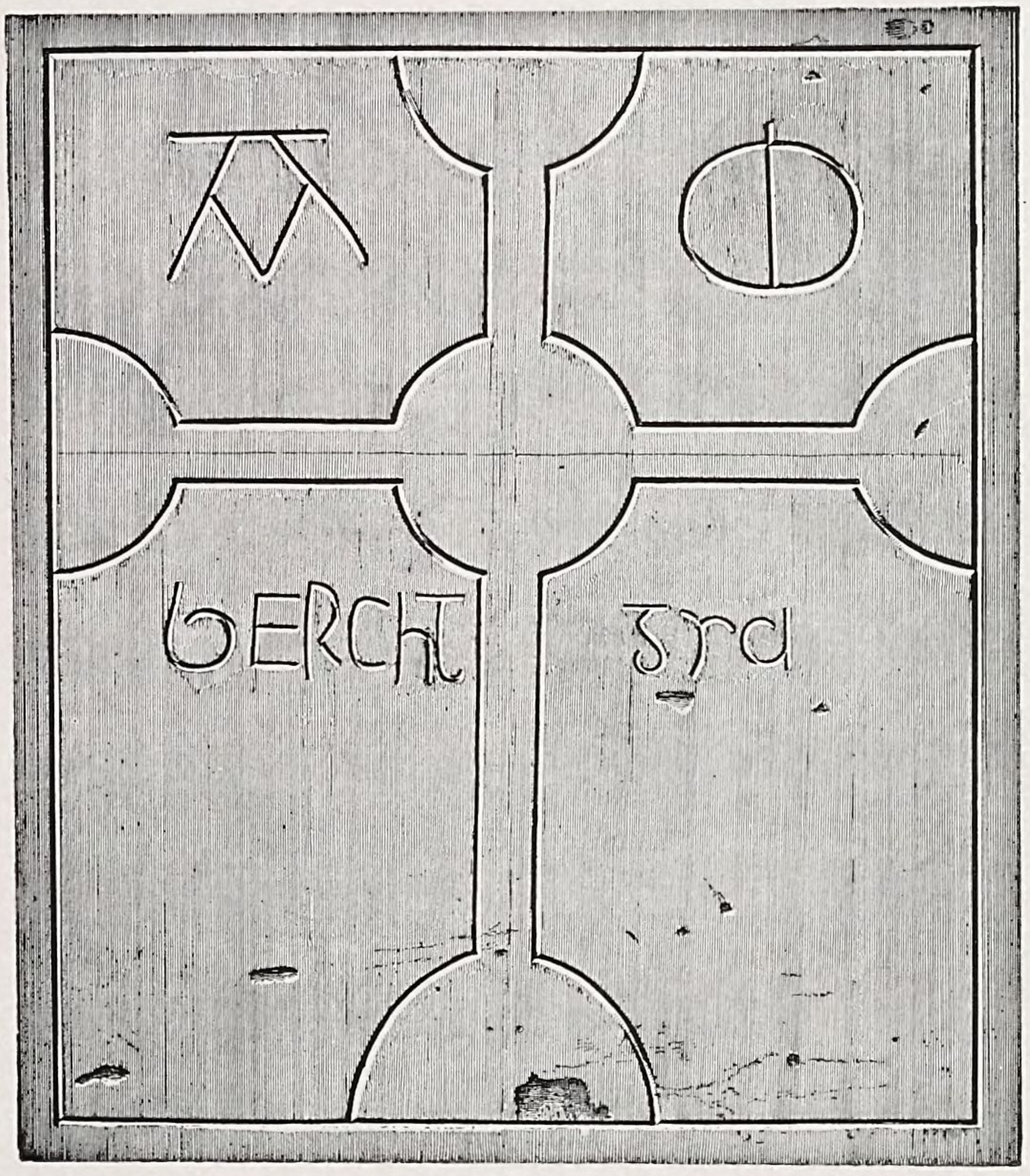
Found, with some other portions of shafts, when the ancient and interesting Church of Stainton was needlessly destroyed.

A portion of this shaft, then built into the north wall of the chancel, is engraved in the "Archaeological Journal," vol. xii, p. 196.

Presented by the Rev. Thomas Trotter, M.A., Rector.

HARTLEPOOL.

XXVIII. MEMORIAL SLAB, 11½ inches by 9¾ inches, 2½ inches thick.



[1] On the altar of King Ratchis at Cividale in Friuli (744–749) is an edging of a very similar pattern.—Cattaneo, *l.c.*, p. 109, fig. 37.

This memorial stone is one of several found in the years 1833, 1838, and 1843,[1] at a place called Cross Close, a little to the south-east of the church at Hartlepool, and not far from the sea cliff. This special one was found in 1838 in digging the foundations for a house.

It has engraved upon its surface a cross, with equal limbs of a somewhat peculiar form. At the centre of the circle at the intersection of the cross, and at the centres of the semicircles which terminate the limbs, is a puncture left by the compass used in striking the curve. There are also visible the vertical and horizontal lines made by a metal scriber to guide the workman in inscribing the cross. At the upper part on each side of the limb are the Greek letters A and Ω, Alpha and Omega, and divided by the lower limb is the name BERCHT GYD, Berchtgyd, that of the person commemorated.

This and the other inscribed stones discovered at the place had been deposited over the heads of bodies buried in shallow graves made in the limestone rock. They belonged without doubt to persons interred in the cemetery of the religious house for women, established there by Heiu, otherwise called Begu, before the middle of the seventh century, which was afterwards presided over by Saint Hild until she left it in 657 for the new house she had founded at Whitby.

Other like memorials have occurred elsewhere in Anglian territory, as at Billingham, Wensley, Birtley on North Tyne, and Holy Island. Similar stones, with the name of the person commemorated inscribed upon them, are not infrequent in Ireland. One in memory of Columban still remaining at Clonmacnois is in all respects very like the Hartlepool grave slab.[2]

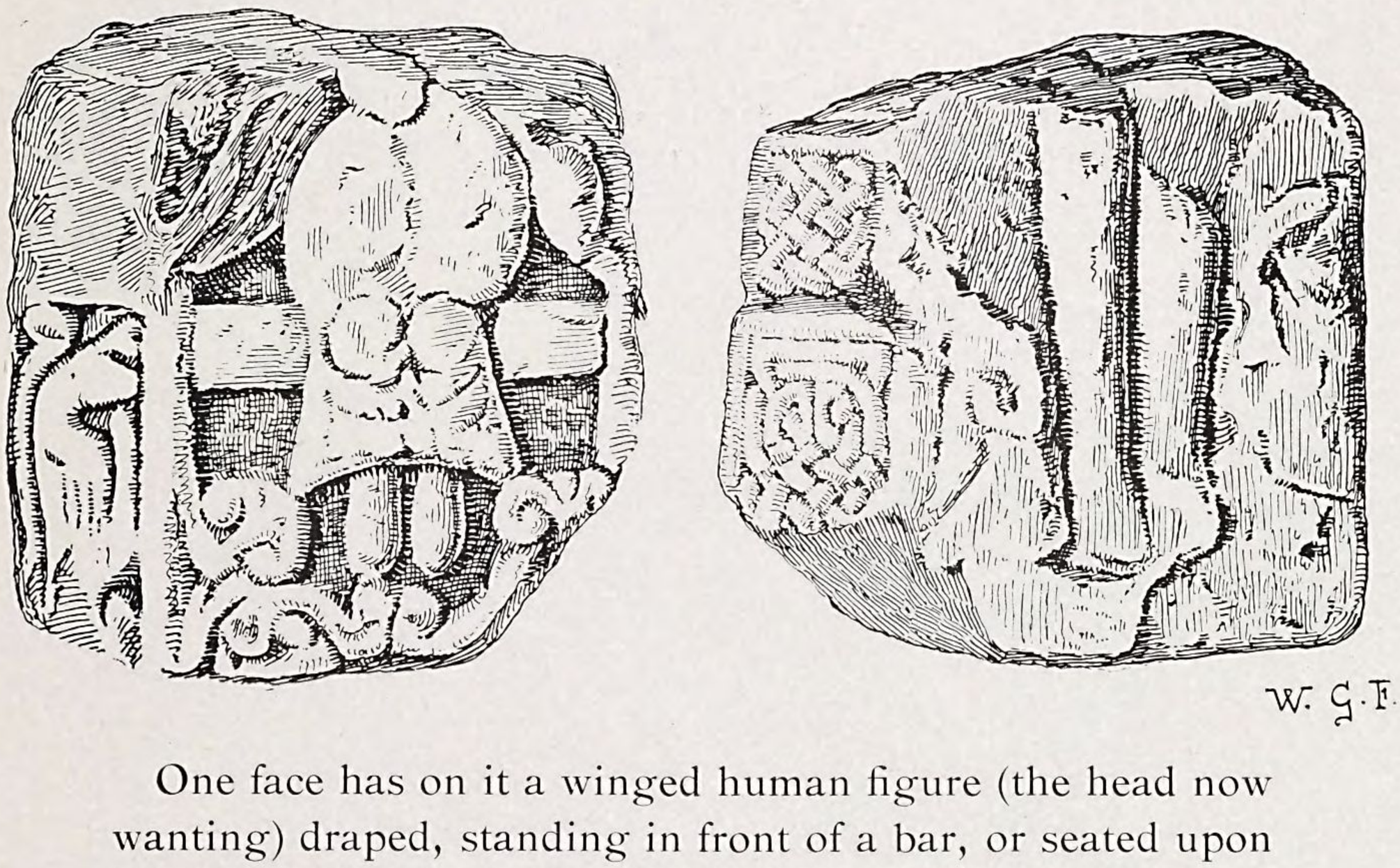
This memorial stone is noticed with a figure in the "Journal of the British Archaeological Association," vol. i, p. 189, and in the "Gentleman's Magazine," vol. x, N.S., p. 536.

[1] Some of these are in the British Museum, others in that of the Society of Antiquaries of Newcastle-on-Tyne.

[2] "Christian Inscriptions," Petrie, edited by Margaret Stokes, vol. i, plate i, fig. 13.

BILLINGHAM.

XXIX. PORTION OF A CROSS SHAFT, 11½ inches high, 9½ inches wide, 4½ inches thick.



One face has on it a winged human figure (the head now wanting) draped, standing in front of a bar, or seated upon it. On each side of the feet is a knotted cord ending in a fleur-de-lys. On the other face are two human legs naked, placed side by side, representing probably part of the figure of our Lord on the cross. One side has two panels on it, each containing delicate interlacing work. On the other side is part of a winged creature biting its tail, which is turned up over its back.

Found with other stones of the same class during the "restoration" of the Church of Billingham, and presented by the Rev. Philip Rudd, M.A., Vicar.

Stuart, *l.c.*, plate cxi, fig. 1.

Billingham was given by Ecgred, Bishop at Lindisfarne (830–845), who had founded it, to Saint Cuthbert. A church was probably then built, in the cemetery of which these memorial stones were set up. The present tower is one of the peculiar type of slender, lofty proportions, with mid-wall shafts, similar to the upper part of Monkwearmouth tower and those of Ovingham, St. Andrew's

Bywell, Corbridge, and Warden, which were certainly built before the Conquest, though probably not very many years earlier.

HURWORTH.

XXX. A PORTION OF THE BASE STONE OF A CROSS, comprising one of the upper angles ; 1 foot 3 inches long, 10 inches high, 6½ inches wide.

Two sides are left, one of which is ornamented with knot-work placed within a panel. The other side has upon it a bold rendering of the key pattern within a panel.

The socket for receiving the lower end of the shaft can be distinctly seen, and shows the shaft to have been sunk 4½ inches. The sides have a slight batter.

Base stones, either whole or imperfect, are rarely met with, and this is the only specimen in the Library. A small portion of one, with ornament on three sides, is preserved at Abbey Gate House, Hexham, and is illustrated in Stuart, *l.c.*, vol. ii, plate xciv, fig. 4. Part of another is at St. Andrew's Auckland.

Found in some repairs made in the church at Hurworth, and presented by Miss Scurfield.

GAINFORD.

XXXI. CROSS IN TWO PIECES, complete except that the side limbs of the head are wanting; 7 feet 7 inches high; the faces taper from 17 inches to 10½ inches, the sides from 6 inches to 5 inches. The faces are plain for a space of 2 feet 5 inches from the bottom, the sides for a space of 3 feet 3 inches.

The head has on each face at the centre a round boss having an equal-limbed cross upon it. Upon the two limbs which remain is interlacing work. The two faces of the shaft are each divided into panels. On one face the upper panel has an interlacing pattern mixed with knot-work. The panel below it has two figures, each wearing a dress which reaches to the knees; they are standing facing side by side, and are connected by a bar which crosses in front of their waists. The lowest panel has a knot-work figure, having somewhat of the appearance of an expanded flower. On the other face the upper panel has an animal with the head turned back; the tail, after twisting above the back, passes over it and forms a knot under the body. Beneath the first is another animal standing in the same direction with the head turned back; the tail is knotted above and below its body in a way similar to that of the other beast. The lower panel is filled with interlacing work. Each side has an interlacing pattern, the riband on one side being divided down the middle.

BAYERISCHE STAATS- BIBLIOTHEK MUENCHEN

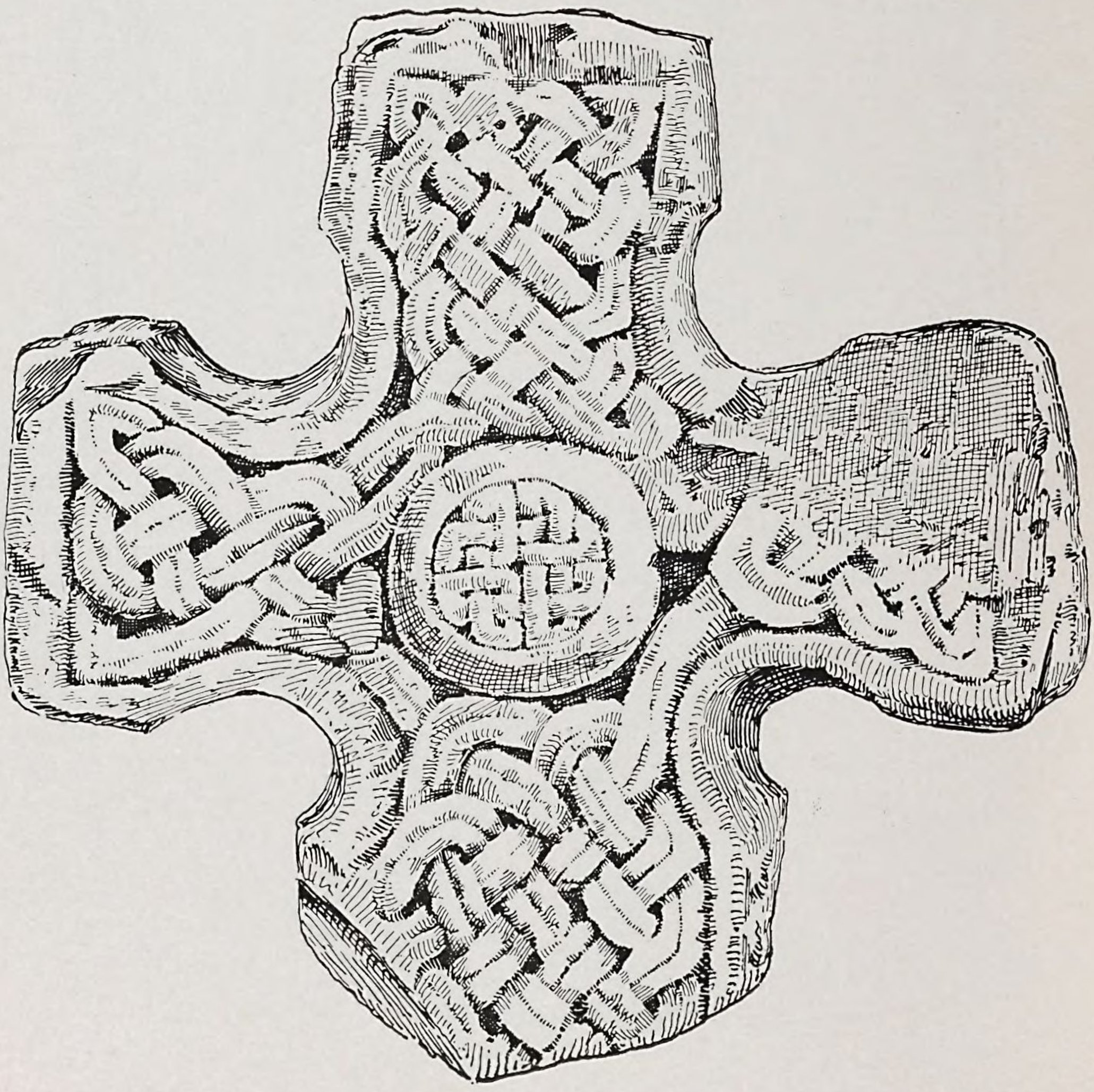
Stuart, *l.c.*, the lower piece, plate cxii, fig. 1 ; the upper, plate cxiv, fig. 13.

XXXII. PORTION OF A CROSS SHAFT, 4 feet 1 inch high ; the faces taper from 16 inches to 12 inches, the sides from 7 inches to 5 inches. The faces are plain for a space of 1 foot 7 inches from the bottom, the sides for one of 2 feet 3½ inches.

Each face is well and boldly sculptured. The design on the one face consists of two animals, the lower one with its head turned back (the head of the upper one is wanting), standing in opposite directions, the one above the other. Their tails intertwine and fasten about their necks and feet, passing round the body and through the mouth of the lower one, as if to bind them together. The other face contains a serpentine creature, which, after forming a spiral of three bands, terminates in interlacing work made by a riband divided down the middle. The sides have an interlacing pattern which varies in each case, that on one side being formed by a riband divided down the middle.

Stuart, *l.c.*, plate cxii, fig. 2.

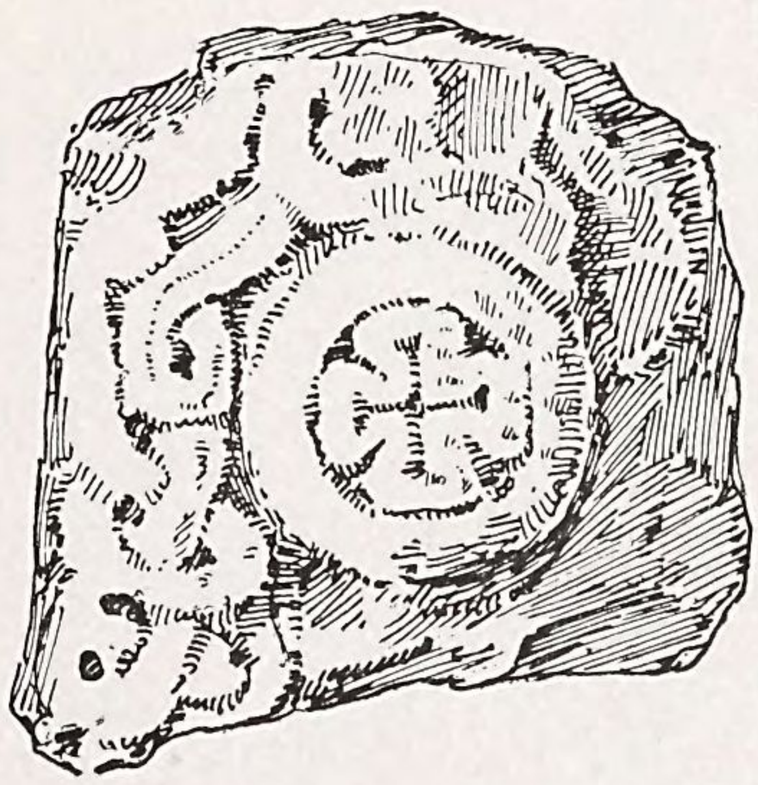
XXXIII. HEAD OF A CROSS, 2 feet 4 inches high, 2 feet 3 inches wide, 7 inches thick.



The centre on each face is occupied by a round boss, on the top of which is placed a cross, differing in each case, made by the interlacing of a riband divided down the middle. The remainder of the faces and the ends of the side limbs have an interlacing pattern upon them made by a riband divided down the middle.

Stuart, *l.c.*, plate cxiii, figs. 6, 7.

XXXIV. CENTRAL PART OF A CROSS HEAD, 9½ inches by 8½ inches, 4 inches thick.



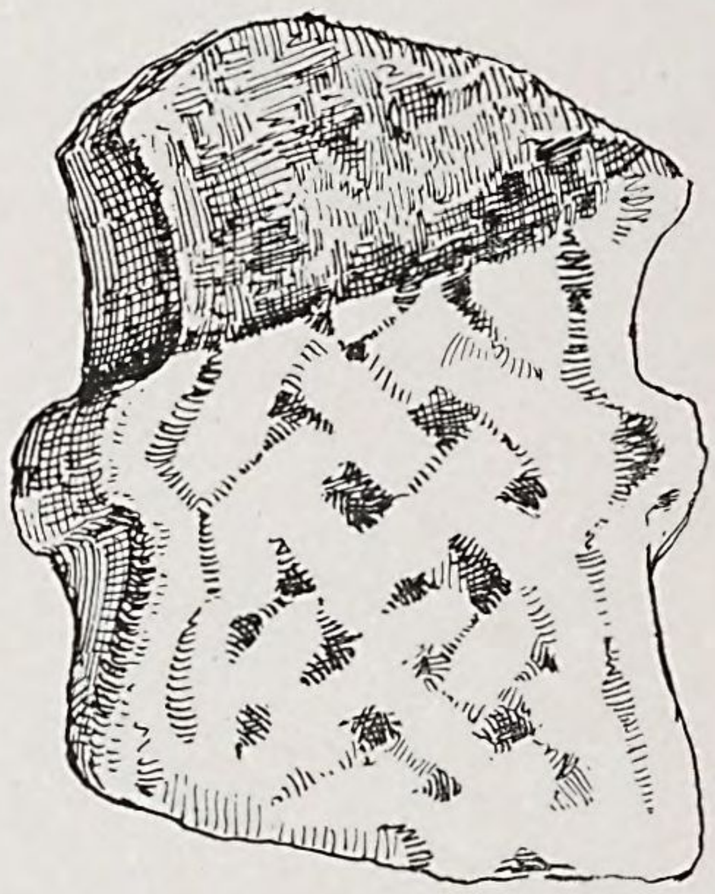
On each face is a circle in relief containing a cross, with equal limbs formed by a band. Beyond the circle on one face is knot-work; the corresponding part on the other face is broken away.

Stuart, *l.c.*, plate cxiii, fig. 4.

XXXV. CENTRAL PART OF A CROSS HEAD, 5½ inches by 5 inches, and 5 inches thick.

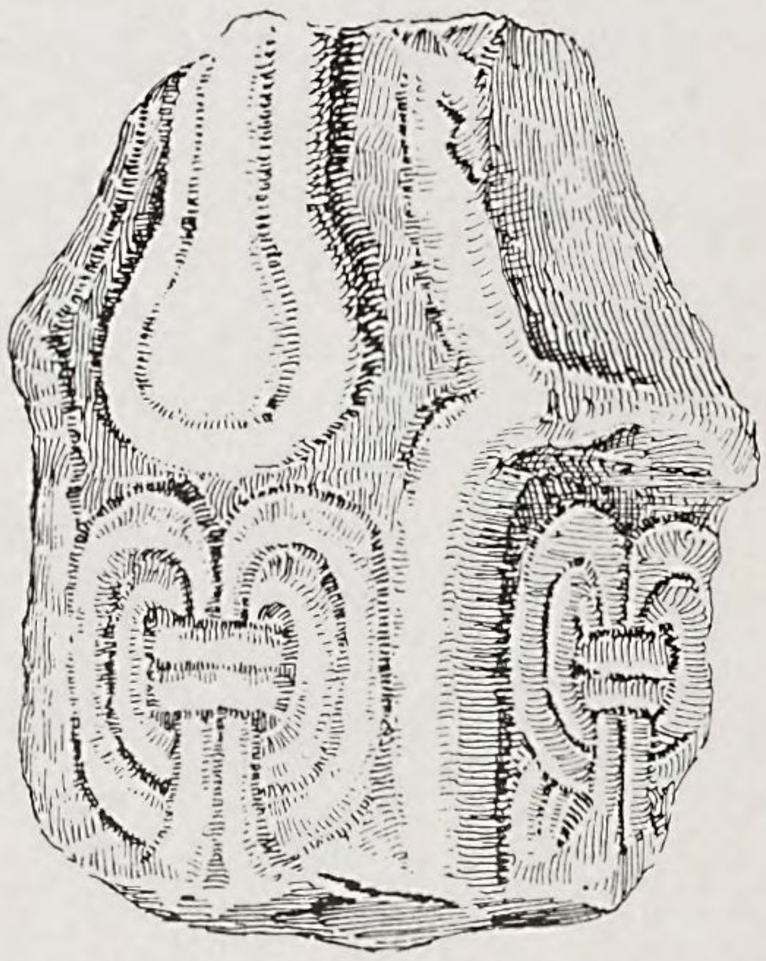
The boss, which is not complete, is all that is left of the centre of one face, the other face being broken away. It has upon it a cross formed by a fret pattern within a roll moulding.

XXXVI. PORTION OF A CROSS HEAD, comprising the top of the shaft and bottom of lower limb ; 12 inches high, 9 inches wide, 6 inches thick.



On one face is an interlacing pattern ; the other is so much weathered that it is impossible to make out what the design has been.

XXXVII. PORTION OF A CROSS HEAD, comprising the top of the shaft and bottom of the lower limb ; 11 inches high, 9½ inches wide, 5½ inches thick.

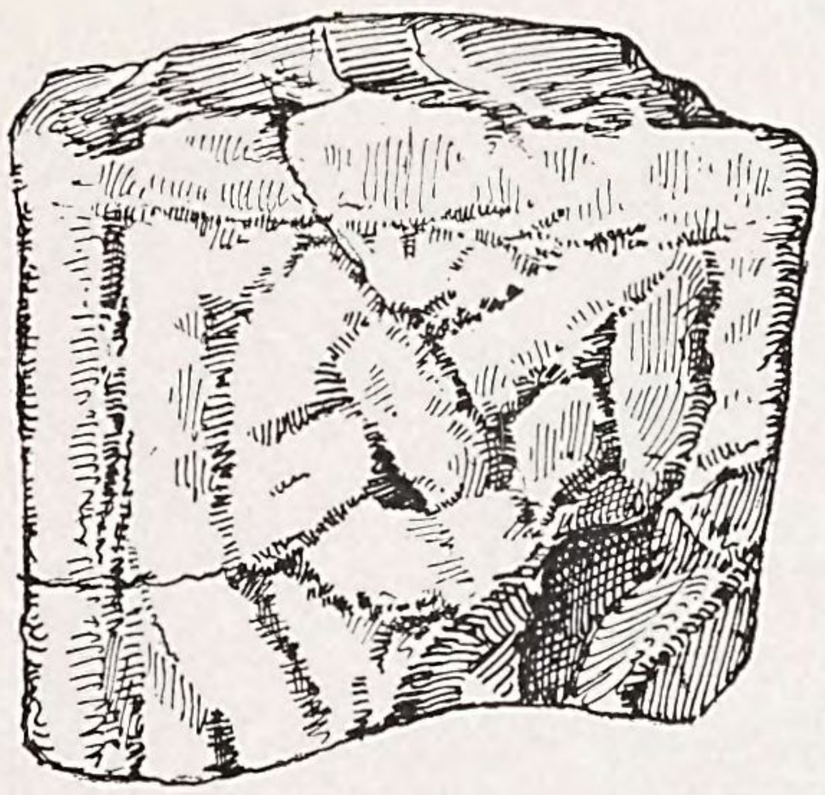


On the remaining face (the other has been broken off) is a portion of what appears to be the lower limb of a cross in relief. It has a semi-circular end wider than the stem of the limb, with a roll moulding round it which follows the

outline of the cross. A grooved line runs parallel to the outline of the shaft, and gives it the appearance of having a roll moulding along the edge. Beneath is part of a knot-work pattern, with which the sides also have been ornamented.

Stuart, *l.c.*, plate cxiv, fig. 16.

XXXVIII. ONE LIMB OF A LARGE CROSS HEAD, 10 inches high, widening from 10 inches to 10½ inches, 5 inches thick.



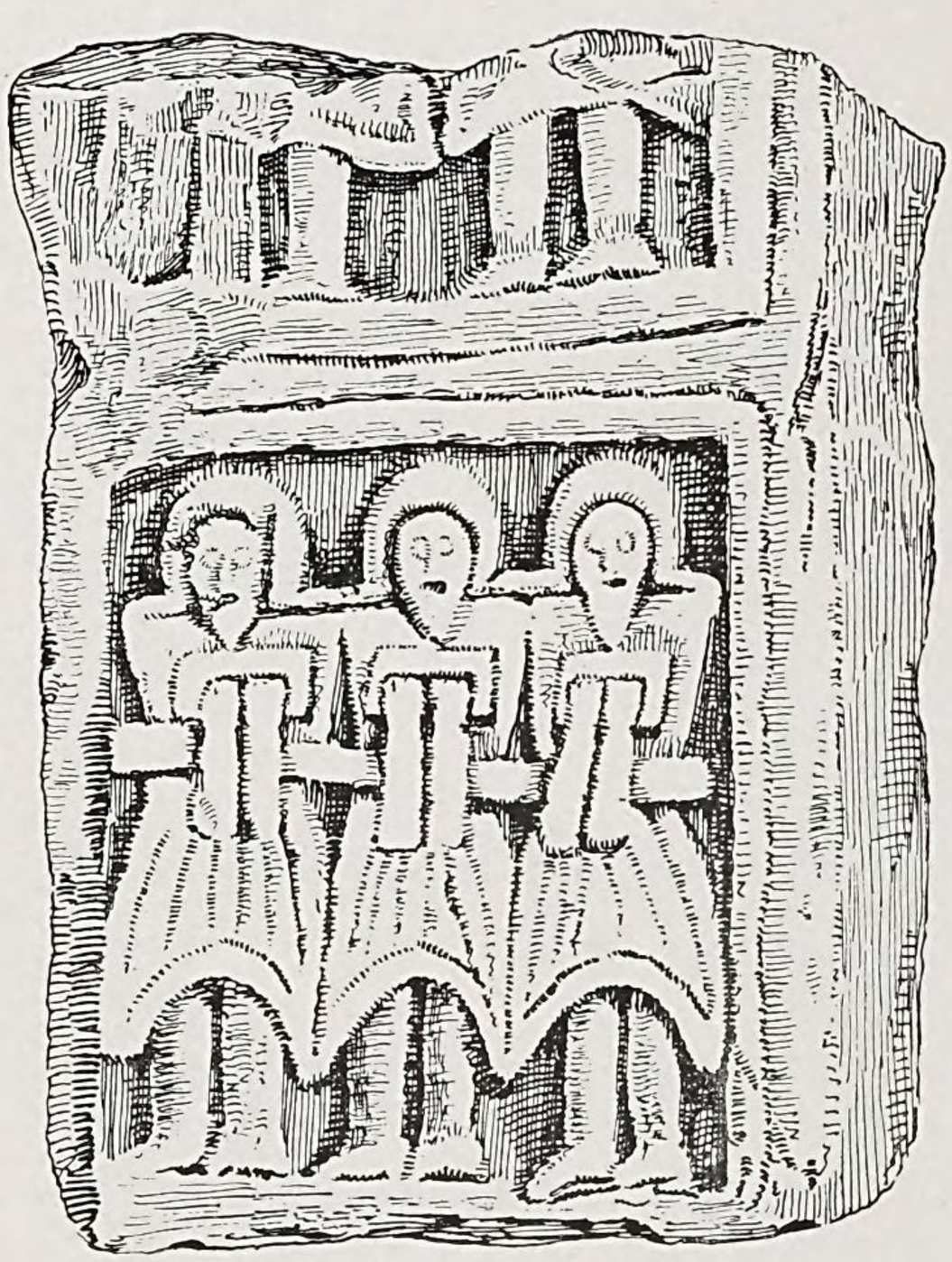
The carving which covers three sides of the stone consists of different patterns of very bold knot-work.

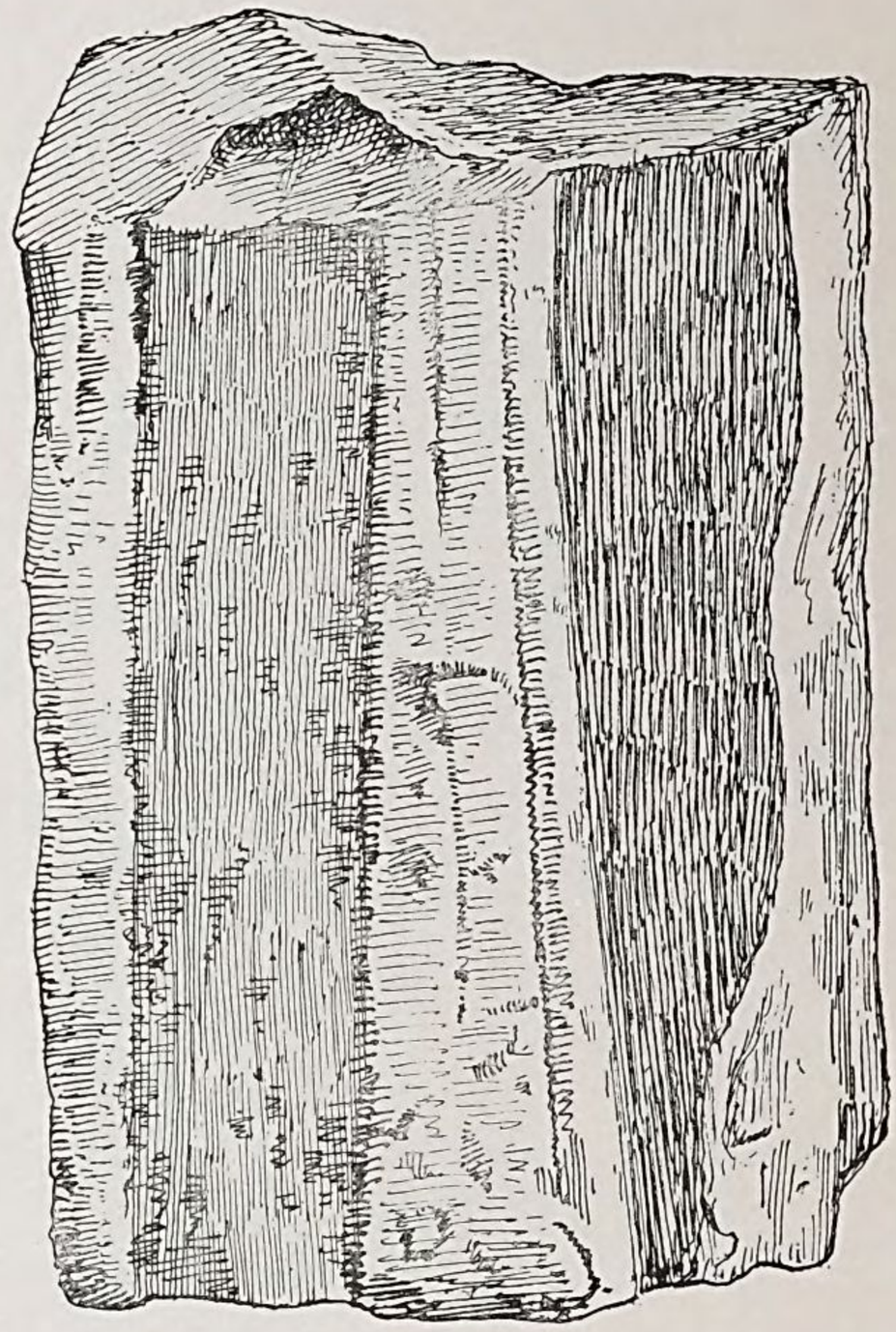
Stuart, *l.c.*, plate cxiv, fig. 17.

XXXIX. ONE LIMB OF A SMALL CROSS HEAD, 7½ inches high, 7½ inches wide, 5 inches thick.

Each face has a knot-work pattern on it.

XL. PORTION OF A CROSS SHAFT, 1 foot 4 inches high, now 11 inches wide, 5½ inches thick.



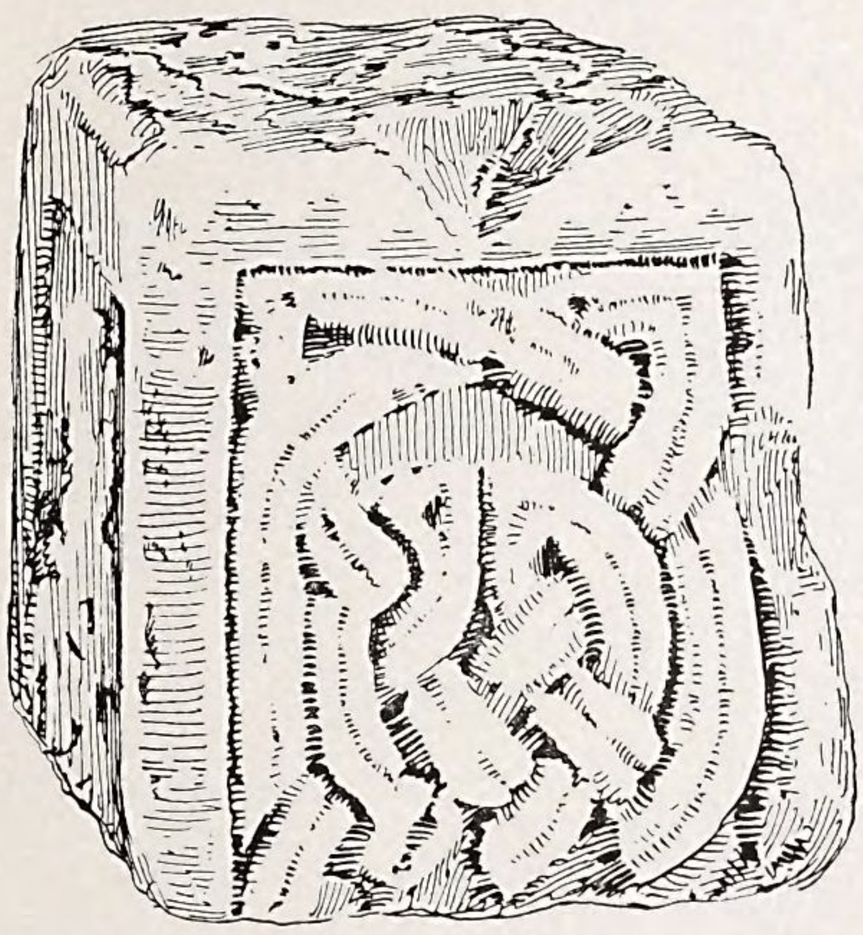


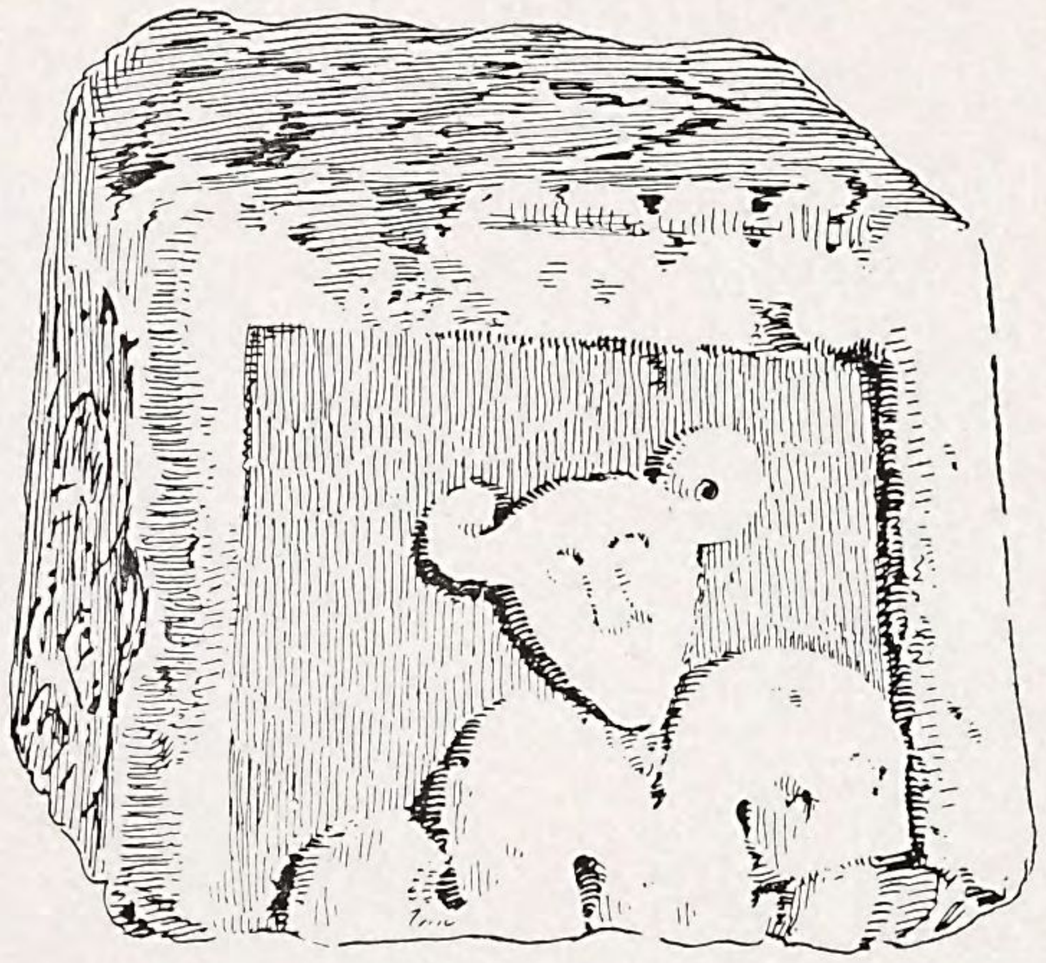
One face has upon it three figures placed within a panel; they are draped to the knees, standing side by side, and each holding a book with both hands to his chest. The fore arms appear to be doubled up over a bar which extends in front of them. Their hair forms a continuous band passing over each head, and giving somewhat of a nimbed appearance to them. Above, within a panel, much broken away, is the lower part of two draped human figures. On the other face, within a panel, partly broken away, is a narrow tapering upright beam which has two parallel grooved lines running up the middle. One side is plain, the other has been broken off.

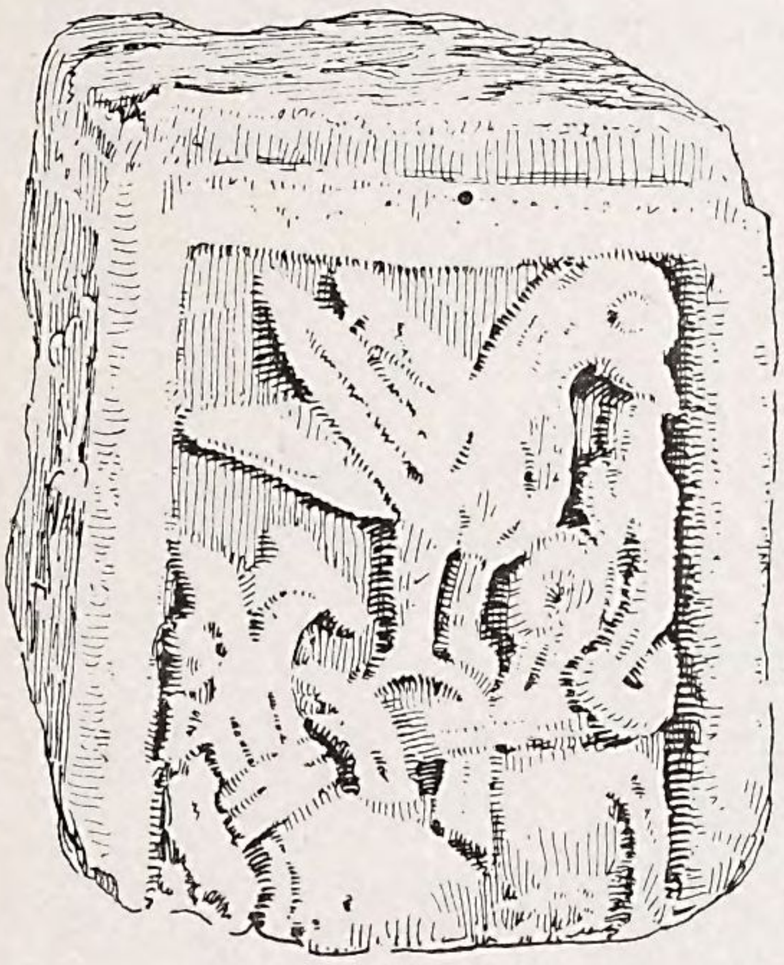
Stuart, *l.c.*, plate cxiii, fig. 12.

XLI. PORTION OF A CROSS SHAFT, 10 inches high; the faces taper from 11 inches to 10 inches; 8 inches thick.

On one face, in a sunk panel, the lower part of which is wanting, is a man on horseback with something



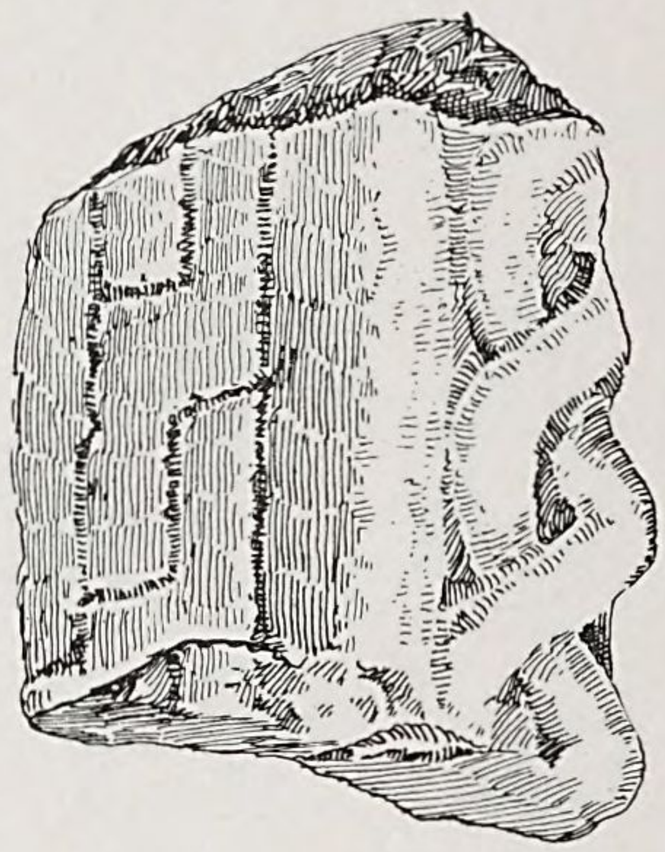




projecting behind his head, carrying a spear over his shoulder. On the other face is the upper part of a creature having a human head with horns or very large ears. Upon one side is a bird with expanded wings, having beneath it an animal with its head turned back towards the bird's tail. From the bill of the bird issues a riband which, after a slight interlacement, passes through the mouth of the animal. The other side has a knot-work pattern upon it.

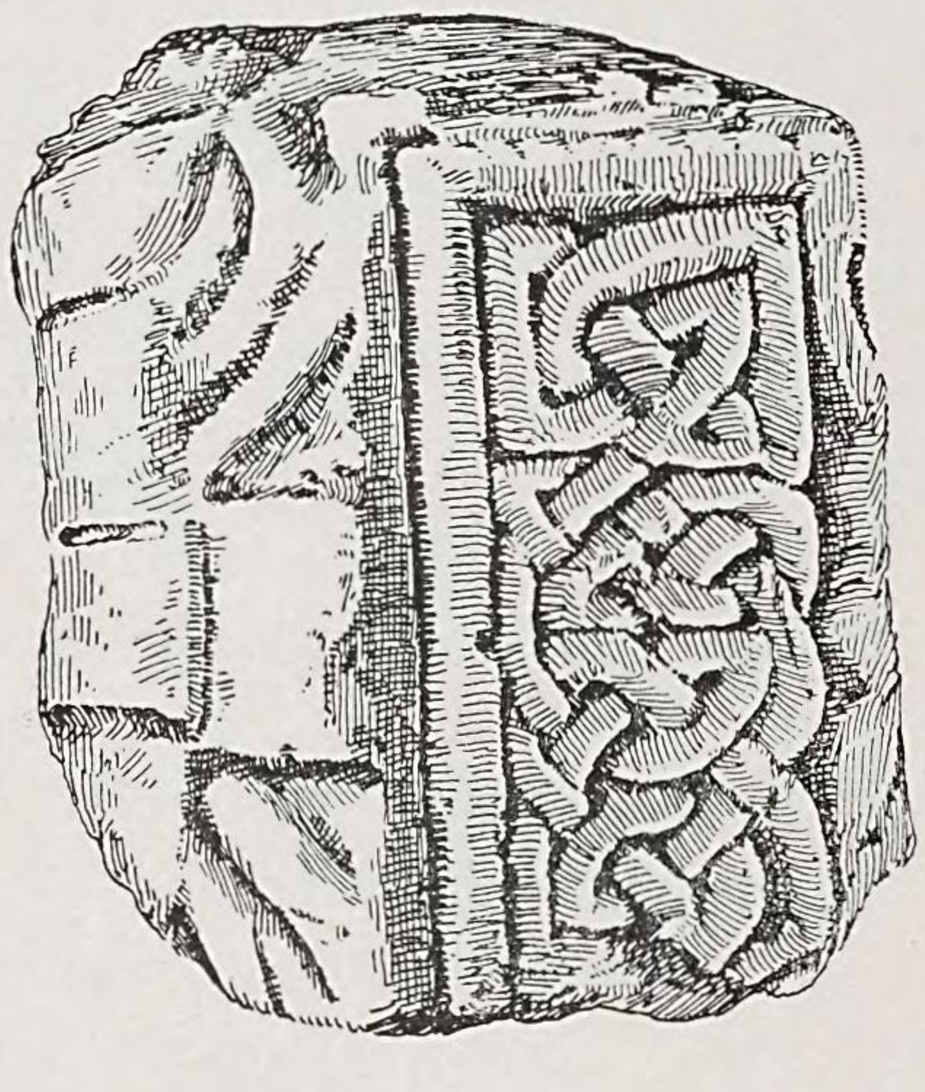
Stuart, *l.c.*, plate cxiii, fig. 3. Three sides only engraved.

XLII. PORTION OF PROBABLY A CROSS SHAFT, 9 inches high, 6 inches wide, 6 inches thick.



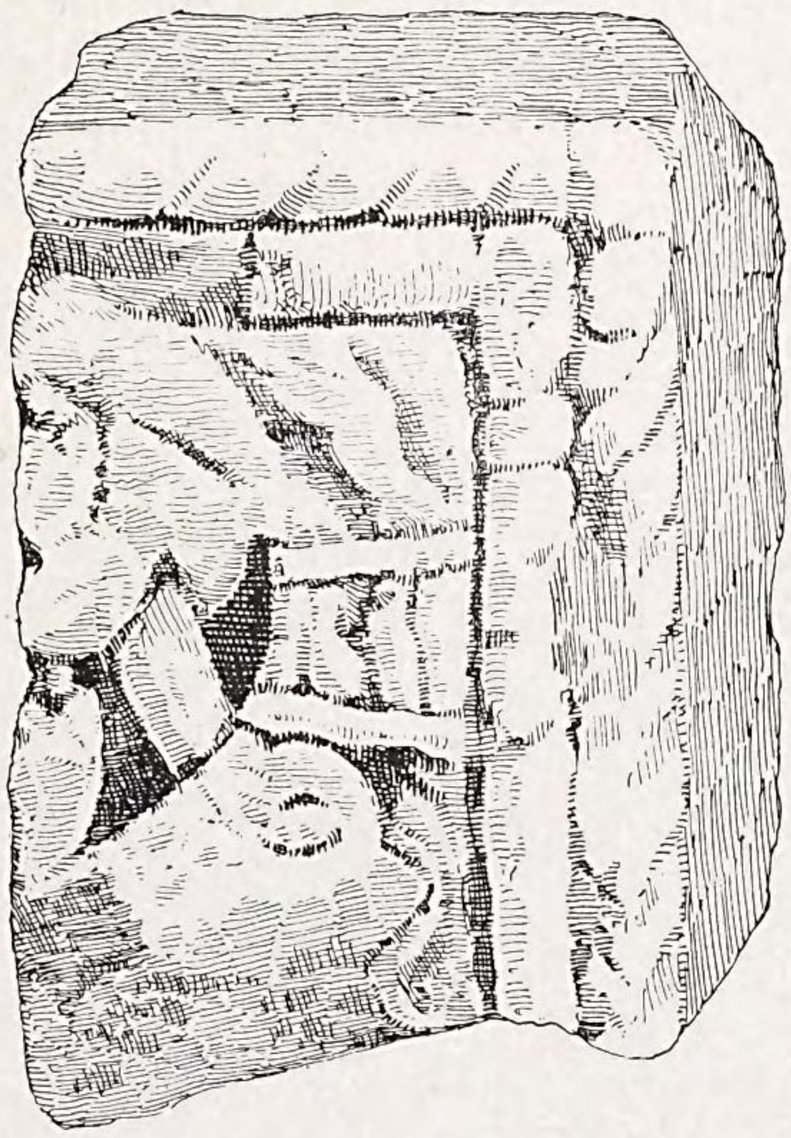
On two sides is very bold interlacing work. The third side contains a key pattern.

XLIII. FRAGMENT, 11 inches high, 8 inches wide, 7 inches thick.



There is no pattern remaining on two of the sides, one of which is broken off. On one of the other two sides is a delicate knot-work pattern placed within a roll moulding. What has been the subject on the other side it is impossible to say.

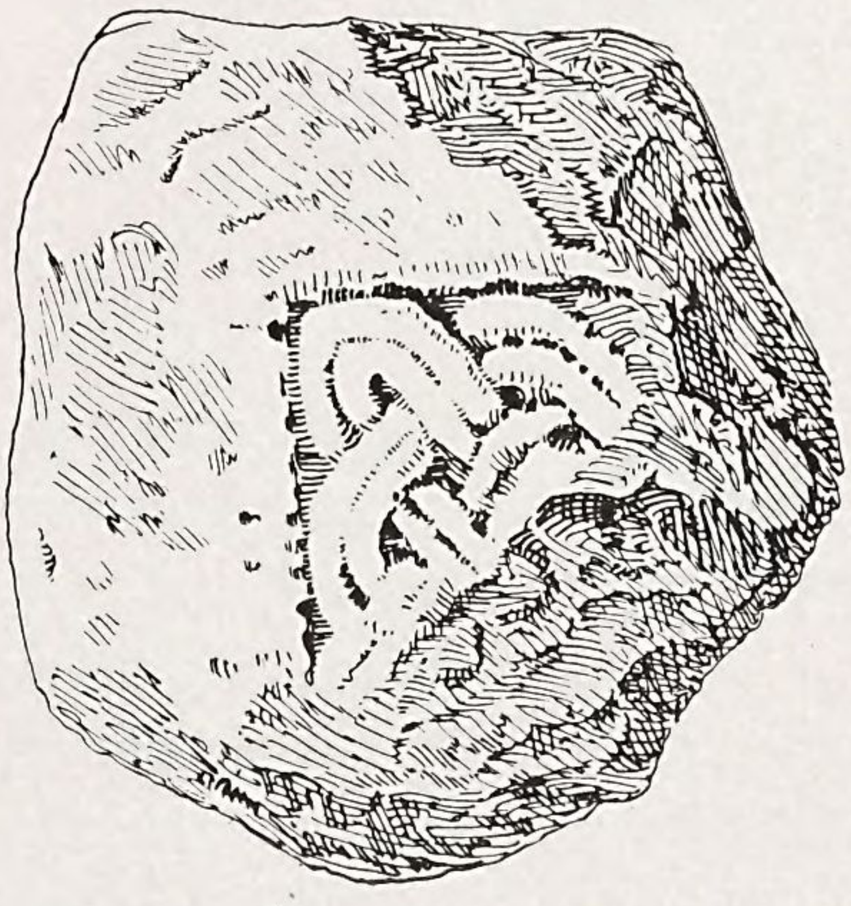
XLIV. FRAGMENT, 12 inches long, 8½ inches high, 5 inches thick.



This stone, which appears to be the corner part of a slab, has a cable moulding at the edges, with another moulding within. What is meant to be represented by the carved work it contains is impossible to explain.

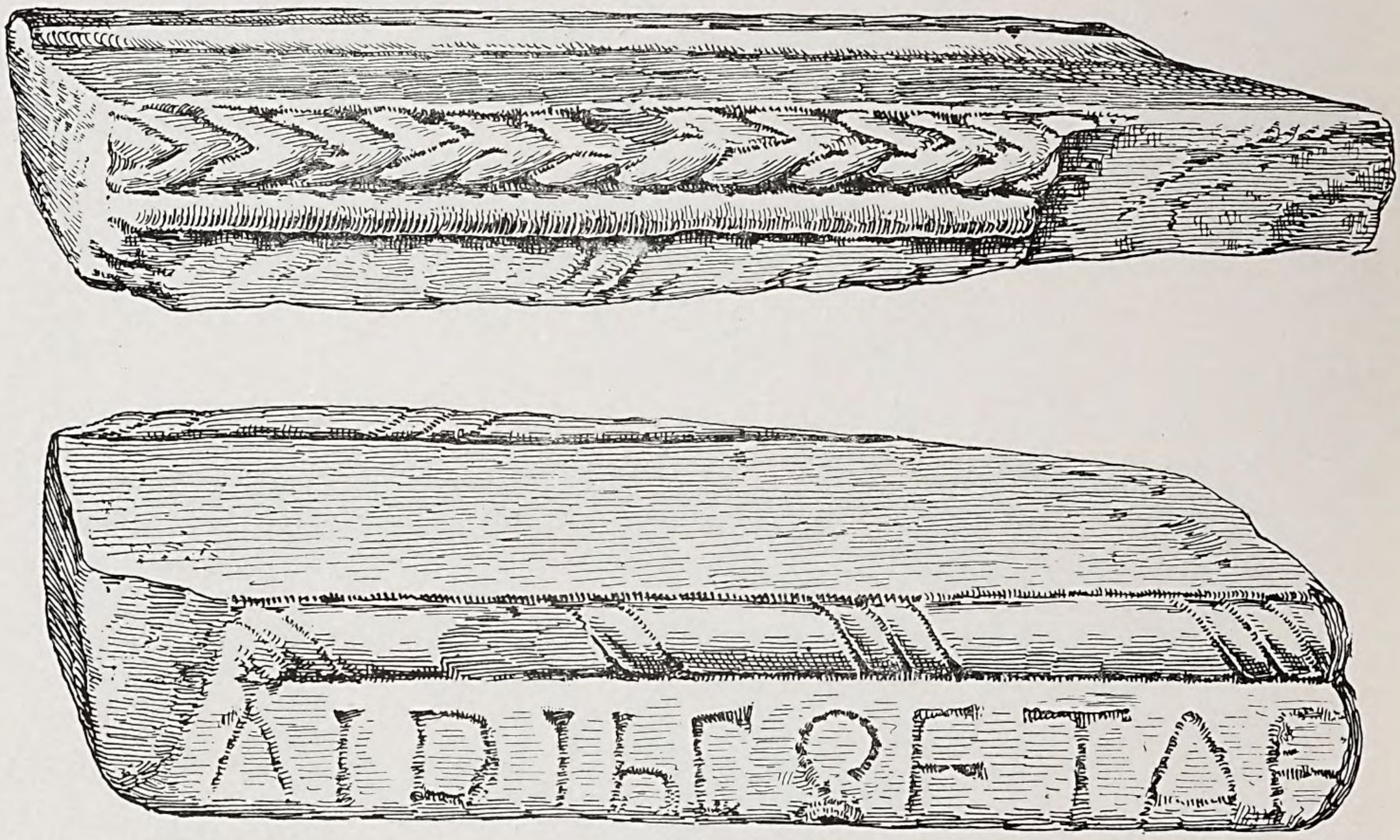
Stuart, *l.c.*, plate cxiv, fig. 20.

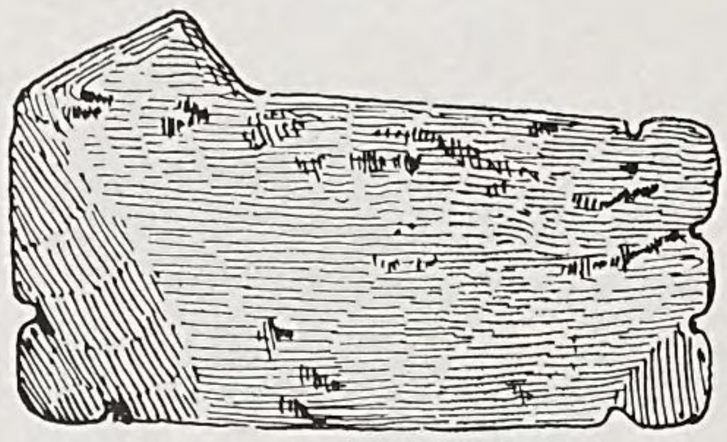
XLV. FRAGMENT, 13 inches high, 16 inches wide, 7 inches thick.



An irregularly shaped piece of originally weathered stone. The corner part of a sunk panel is all that is left of the design, which consists of interlacing work made by a riband divided down the middle.

XLVI. PORTION OF A LONG, NARROW STONE, 2 feet 3 inches long, 10 inches wide, 4½ inches thick.



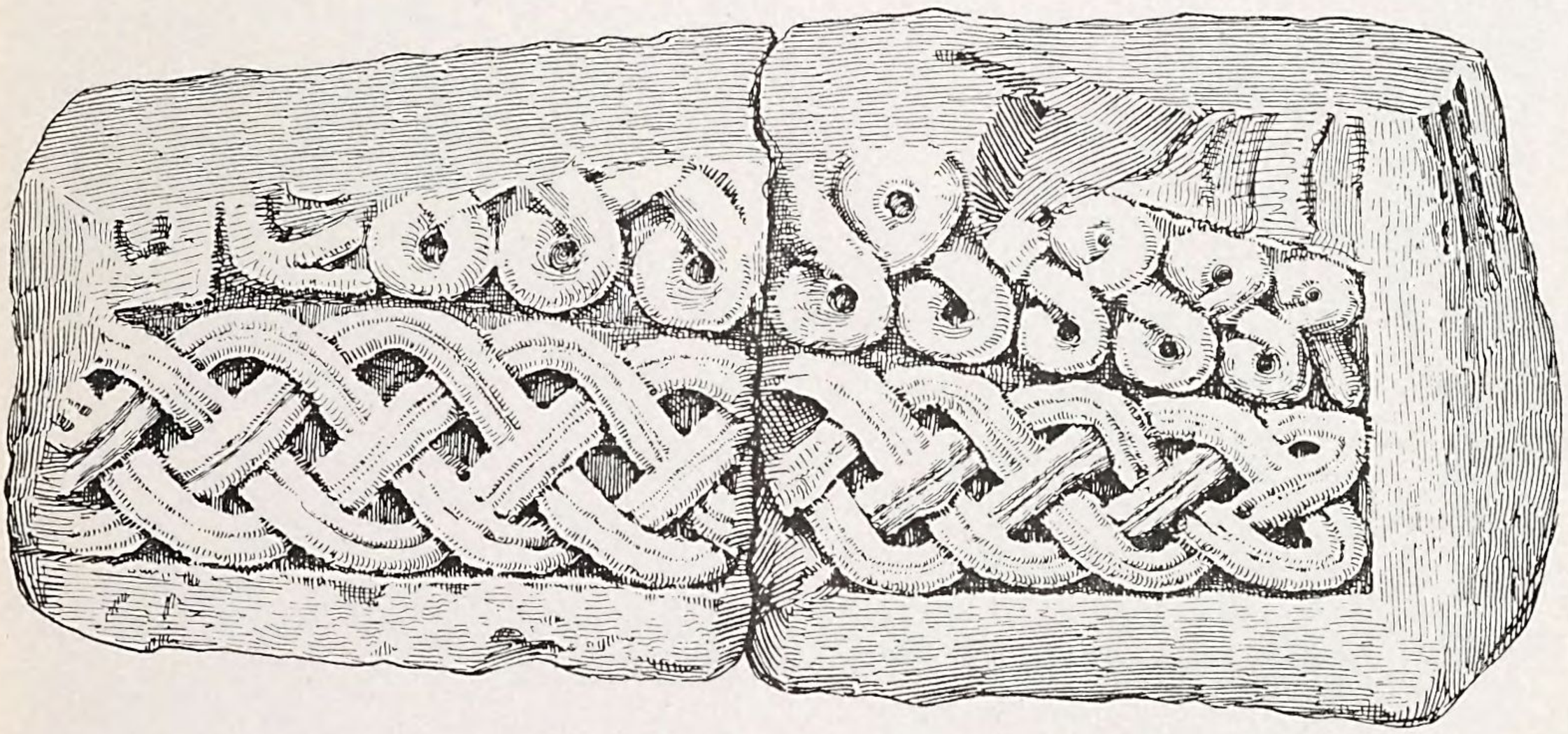


3rd.

It is difficult to say what may have been the purpose of the stone of which this fragment is a part. It has been partly cut away for some secondary use. On both edges of what may be called the face is a roll moulding having at intervals two smaller rolls turned round it. One of the sides has along the middle a plain narrow space with a plaited cord moulding along both edges. On the other

side is an inscription, probably incomplete, at each end; the bottom of the letters is slightly cut off. It appears to read : ALDIHESETAE

XLVII. PORTION OF A GRAVE-COVER in two pieces, 3 feet 8 inches long, from 1 foot 3 inches to 1 foot 6 inches high, 10 inches thick on the bottom.



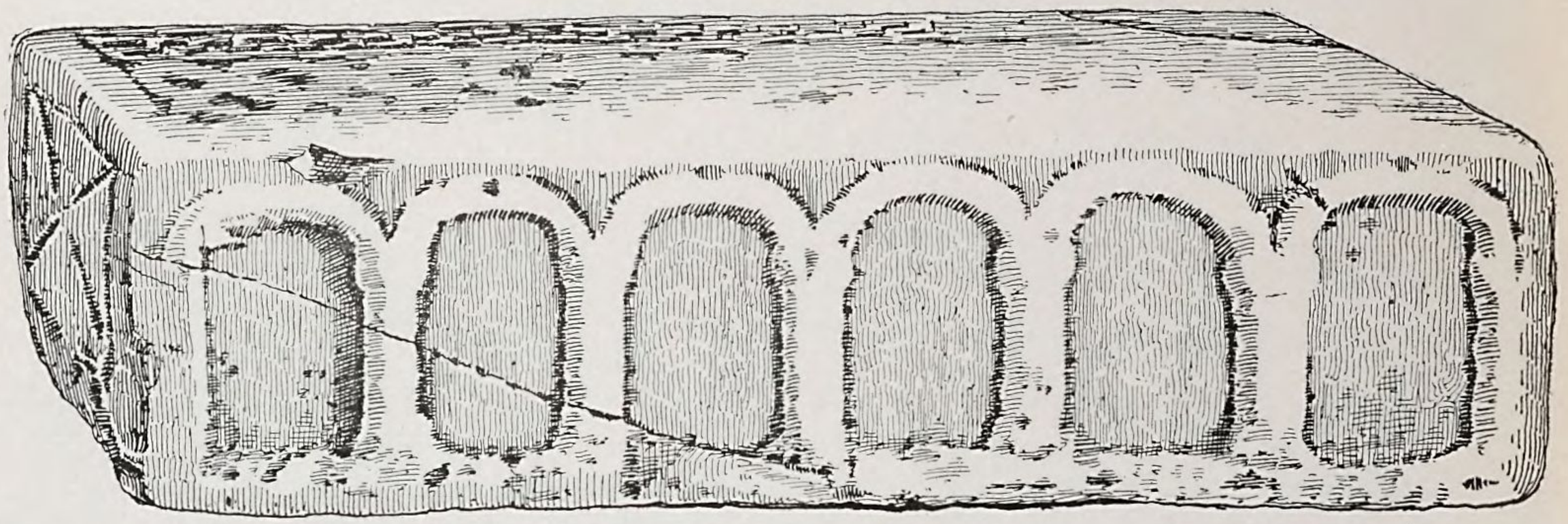
The cover has lost one end and is imperfect at the top, where was a ridge with a roofing of tiles, some portions of which remain. The lower member of the design is the same on both sides, and consists of a riband divided down the middle, intertwining and forming a long panel. Above it on one side is a roll carried in a continuous series of loops along the entire length of the stone. This is replaced on the other side by a band consisting of a series of volutes which are continued along the length of the stone. This side is very similar to the design on a grave-cover from Crathorn (LI), presently to be described.

Stuart, *l.c.*, plate cxiv, fig. 15.

XLVIII. GRAVE-COVER, 4 feet 10 inches long, 12 inches to 14 inches wide on the top, 14 inches high.

This appears to be a grave-cover, though it might have been expected in that case that both sides would have been ornamented instead of only one of them. The flat top is

occupied by a panel containing an interlacing riband pattern much worn away in parts and entirely gone at one end. On the side is an arcade of six semicircular headed



arches, which rest on columns, with capitals and bases only slightly indicated. The arcading is continued in two similar arches on the wider end, where a piece of stone has been inserted which has destroyed part of one of them. The other end has upon it, within a panel, an equal-limbed cross of the Maltese form. The work is somewhat rude.

All the Anglian crosses and other stones, eighteen in number, together with three Roman stones, described in the former part of the catalogue, were found during the "restoration" of the church in 1864. After having been kept since that time in the garden of the Vicarage, they were given in 1896 to the Library by the Rev. A. W. Headlam, M.A., Vicar of Gainford.

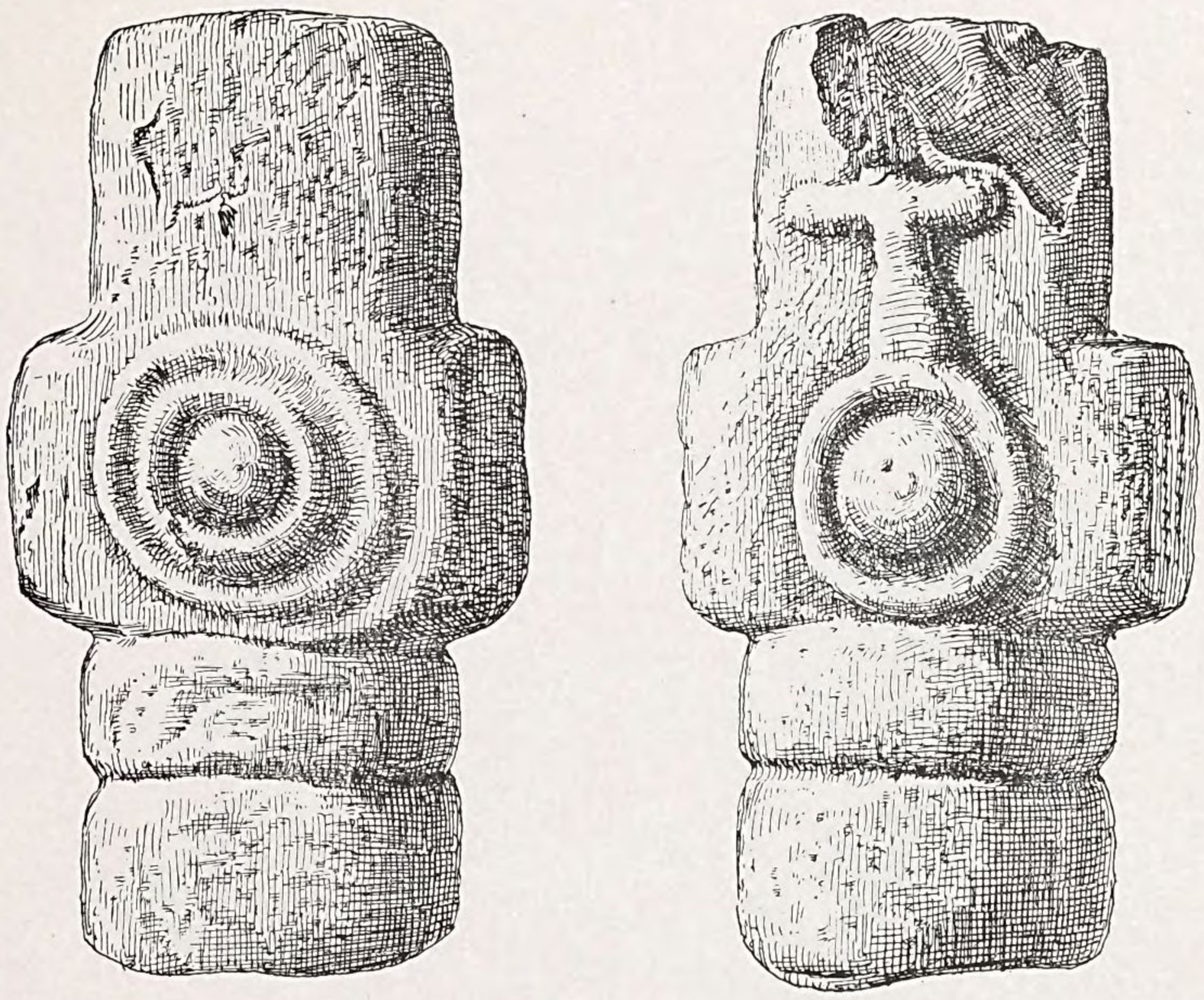
Many other portions of Anglian sculptured stones still remain at Gainford, some built into the tower, others preserved in the north porch of the church.

Gainford has an early history in Anglian times, and was the site of a monastery where Edwin, once a great Northumbrian noble, but then an Abbot, died in 801. Some time afterwards, Ecgred, Bishop at Lindisfarne (830–845), built a church there and gave it, with other possessions in land, to St. Cuthbert. There is nothing, however, left of a church earlier than the present one, a building in the main of a date not much later than 1200.

YORKSHIRE.

STARTFORTH.

XLIX. CROSS, 1 foot 6¼ inches high, 10½ inches wide across the side limbs, 6 inches thick; base round, flattened at the back, 7¾ inches by 6½ inches in diameter; the top limb oblong, 6¾ inches by 5¾ inches.



A cross of peculiar form, with short side limbs. The base, which is broken off, consists of two roll mouldings placed one on the top of the other, the lower 3½ inches deep, the upper 2¾ inches deep. On one face is a raised circle containing a round boss, and with a plain cross in relief, inclined to the left, upon it. On the other face are two raised circles containing a small round boss.

Found in 1862, when the church was rebuilt, under the wooden floor of the old church.

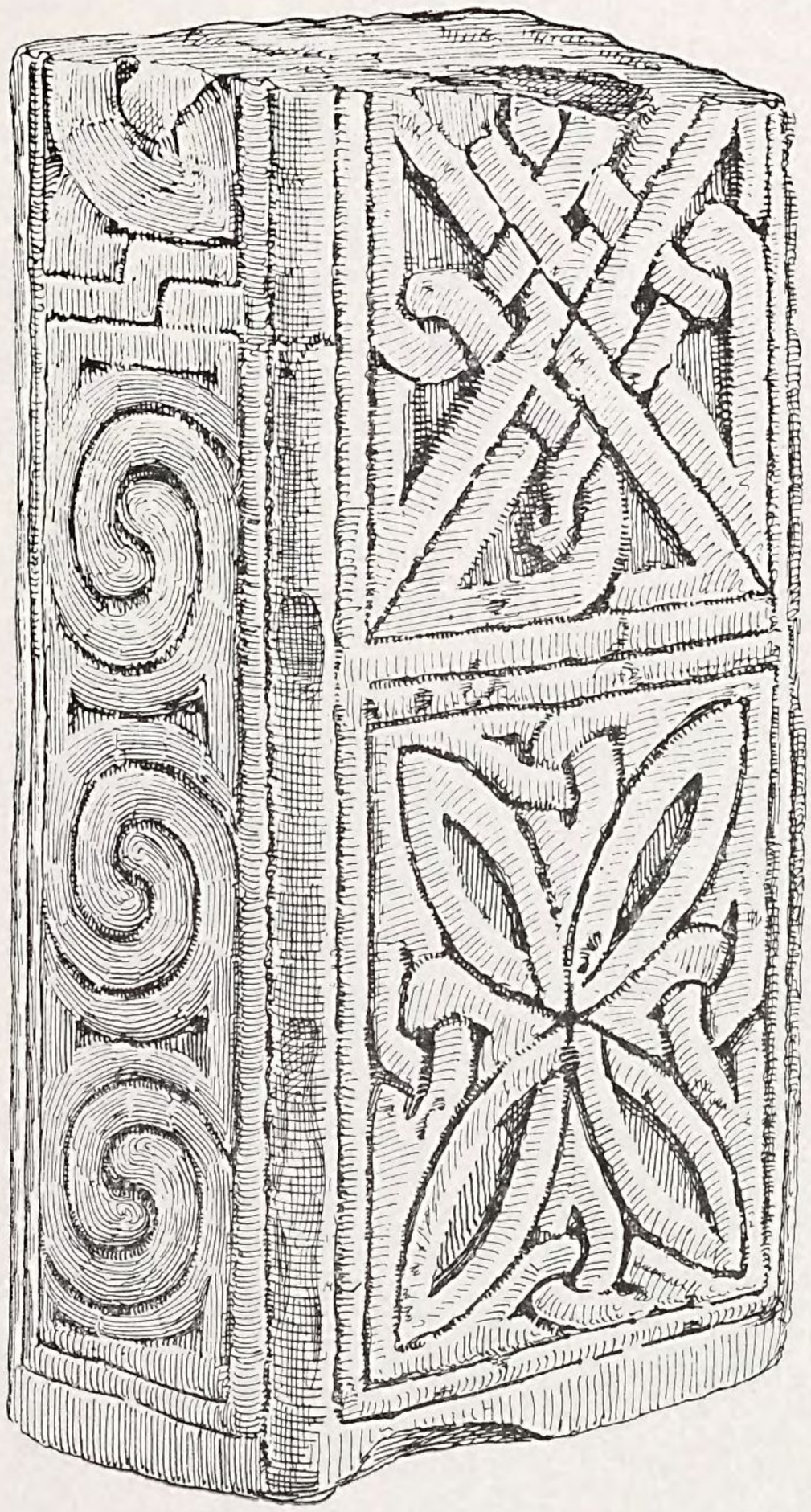
Presented by Mr. F. R. N. Haswell, F.R.I.B.A.

YARM.

L. LOWER PART OF A CROSS SHAFT, 2 feet 2 inches high, 13 inches wide, 7½ inches thick.

What is left of one face has two panels upon it. The upper, which has a cable moulding round it and is partly broken away at the top, contains an inscription, imperfect at the beginning, which reads :

. . . . . .
RIBEREHC
T ✠ SĀC ✠
ALLA ✠ SIGN
UMAEFTER
HISBREODERA
G'SE·TAE ✠



There are some remains of letters above, which are certainly P, R and O, no doubt what is left of the word "pro," and the whole inscription, allowing for reasonable conjecture, may have been : ✠ Orate pro Heriberehct ✠ Sāc ✠ Alla ✠ Signum aefter his breodera gisetae ✠. Pray for Heriberehct, priest. Alla set up (this cross) a monument after (in memory of) his brothers.

The lower panel contains a bold knot-work pattern within a plain roll moulding. The other face has two panels ; the upper one, which has a roll moulding round it, is partly broken away at the top. Each of them is ornamented with a different pattern of knot-work, both arranged somewhat in the form of a St. Andrew's cross. The sides

have the same design on each, a series of spirals in a reversed position, placed in a panel with a roll moulding round it. Above is the remains of another panel containing interlacing work.

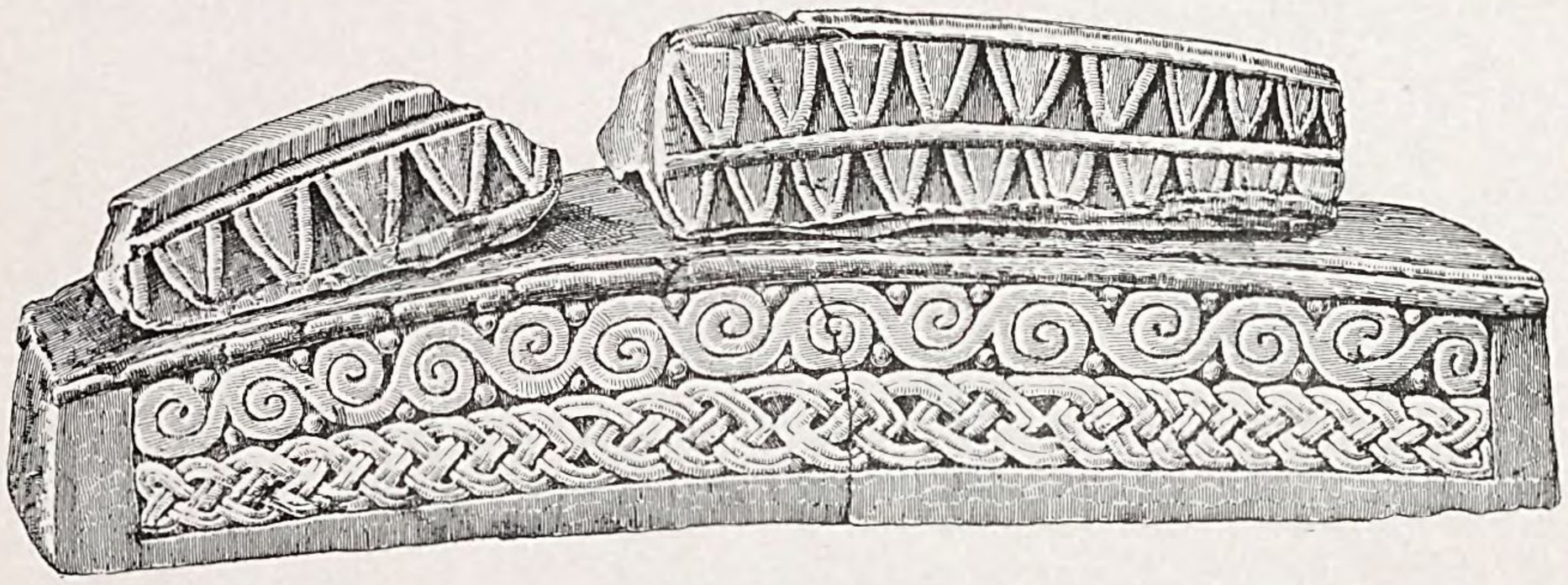
It is unfortunate that the beginning of the inscription is wanting, and the name of the person to whom the memorial was erected on that account uncertain. It appears, however, to have been Heriberecht, sacerdos, whether that designates a priest or, as has been suggested, a bishop. The name was not an uncommon one among the ecclesiastical persons of the time, and in the *Liber Vitae* of the Church of Durham, among the anchorites and also in the list of abbots, the name occurs as Herebercht pr (presbyter) and Herectberct pbr (presbyter). The very fine gravestone which was found within the tower of Monkwearmouth Church, and is now preserved in the vestry there, may possibly belong to the Abbot, who may also be the person recorded on the Yarm cross. It has been proposed by Dr. Browne, Bishop of Bristol, to read the name into Trumbercht, and to attribute the cross to the Bishop of Hexham of that name, who was deposed in 684. The attribution scarcely appears to be a possible one, the letters at the beginning of the first remaining line, which Dr. Browne makes into M, being apparently RI or NI. If the letter was M it would be of a quite different form from the same letter in SIGNUM. Nor does the ornamention on the stone appear to belong to a period so early as the latter part of the seventh century. It has also been proposed to make the first two letters NI instead of RI, and they are certainly more like NI than M, as Bishop Browne proposes to read them. There is a small break in the stone at the place, which complicates the reading, and the markings have more resemblance to the other N of the inscription than they have to the three other R. The first character in the last line is indistinct, and has been read as both S and Y. Professor Skeat rejects these readings as impossible, and suggests GI, which is borne out by what may be seen on the stone itself.

It was found, serving as a weight of a mangle, in a cottage at Yarm, nothing being known of its history. It, no doubt, formed part of a cross which once stood in the cemetery of the church at Yarm.

Engraved (the face with the inscription) in illustration of a paper by the Rev. D. H. Haigh in the "Journal of the Yorkshire Archaeological and Architectural Society," vol. vi, p. 47; and by Bishop Browne, "Wilfrith and Theodore," p. 162, fig. 8. Three sides are engraved in Stephens, "Runic Monuments," vol. iii, p. 190.

CRATHORNE.

LI. PORTIONS OF TWO GRAVE-COVERS. The larger piece of cresting, which is made of a different quality of stone from the remainder of the cover upon which it is placed, belongs, probably, to another cover the lower part of which is now built into the church at Crathorne; the smaller piece belongs to the cover the lower part of which is in the Library. The total length of the lower part, which is in two pieces, is 6 feet 4 inches; the length of the larger piece of cresting is 2 feet 11 inches, of the smaller 1 foot 11 inches.



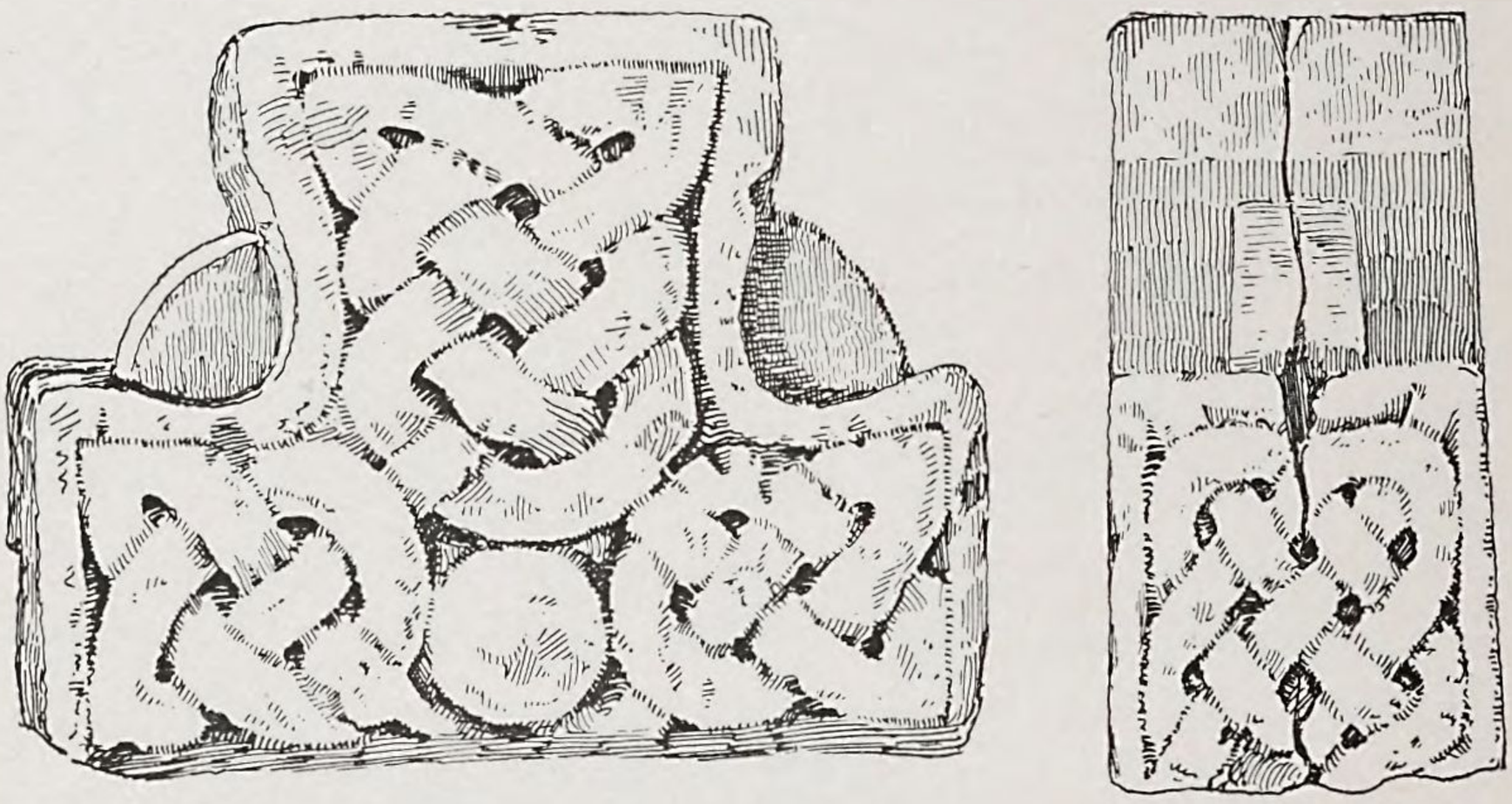
The lower part on each side is ornamented with an interlacing pattern made by a riband divided down the middle; the greater part of this pattern on one side has been cut away. Above it is a continuous series of spirals in a band running throughout the length of the stone, a design similar to that on one of the Gainford covers, No. XLVII. Both above and beneath every turn of the spirals is a round ball. The two sides do not appear to be the work

of the same hand, one being of superior execution to the other. The cresting, the lower part of which is broken away, is covered with triangular-shaped figures, the points downwards, representing the tiles of a roof.

Found during the restoration of the church and given by the Rector, the Rev. J. A. Wilson, M.A.

BROMPTON.

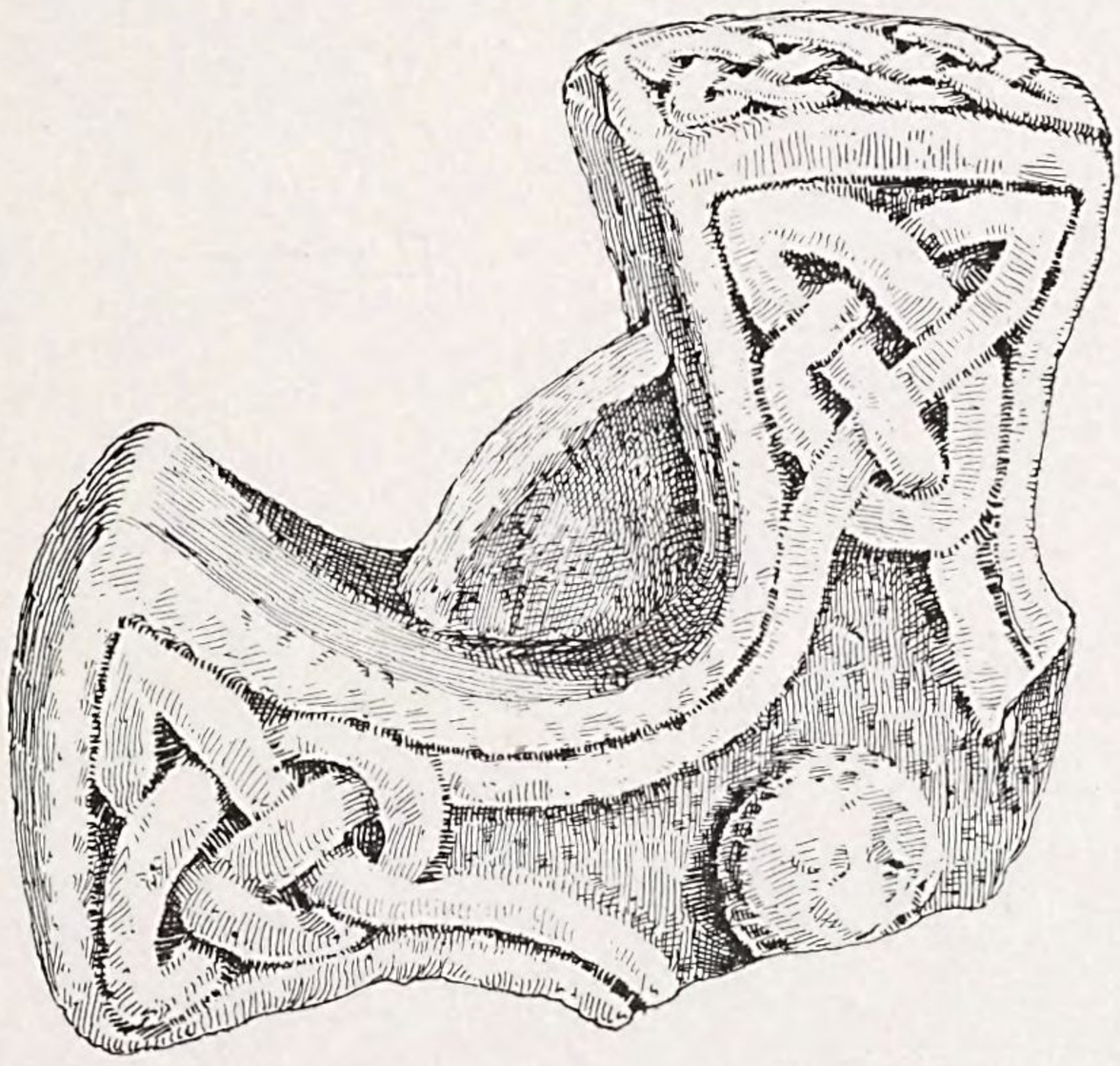
LII. PORTION OF THE HEAD OF A CROSS, split in two; the lower limb is wanting; 11 inches high, 13 inches wide, 5½ inches thick.



The whole surface on both faces is filled in with bold interlacing work, inclosed within a roll moulding which follows the outline of the cross. There is a small circular flat boss at the centre. The end of one of the side limbs has a pattern on it similar to that on the faces but smaller; the end of the other limb appears to have had the same work upon it, now almost entirely worn away.

LIII. PORTION OF THE HEAD OF A CROSS, the lower and one side limb are wanting; 11 inches high, 13 inches wide, 5 inches thick.

This cross head is well shaped and of good work. At the centre on each face is a round plain boss. A roll moulding close to the edge follows the outline of the cross, having within it a smaller roll extending into knot-work



which fills in the end of each limb, leaving a plain space round the central boss. The end of the upper limb has interlaced work on it.

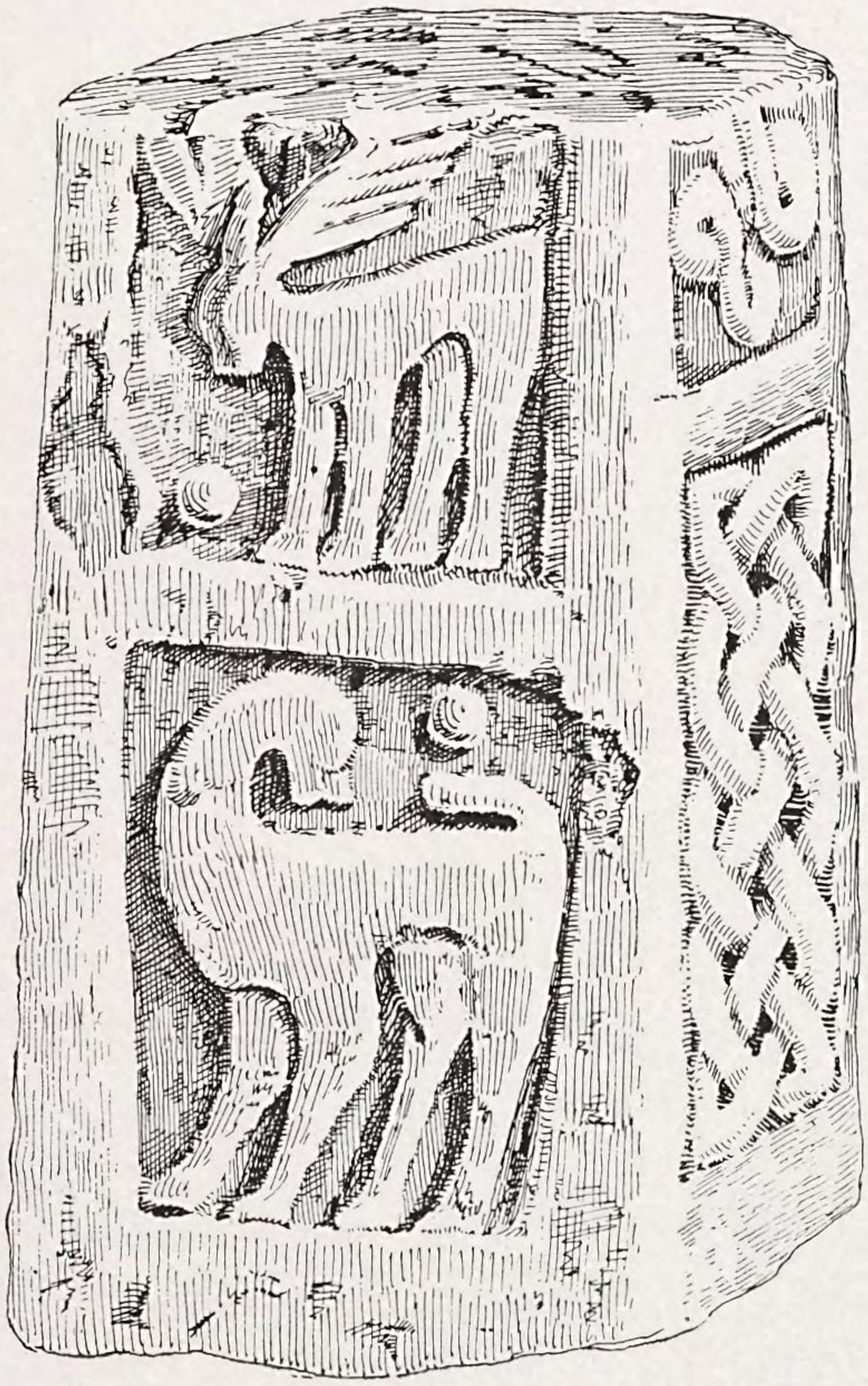
LIV. PORTION OF THE HEAD OF A CROSS, the two side limbs broken away; 2 feet high, 10 inches wide, 7 inches thick.

On one face is the figure of our Lord, draped to below the knees, being crucified, though the cross itself is not shown. The work is in very flat relief and the figure is rudely carved. Under each of his arms is a knot of riband, and above his head is a similar knot. Underneath his feet is a longitudinal strip 5 inches long, terminating at each end in a rising pointed form 1½ inches high. Beneath is an interlacing riband divided down the middle. The whole is surrounded by a flat band, now much broken away, which follows the line of the contour of the cross. On the other face is a pattern of bold interlacing work, with a ball among the folds. The limbs of the cross have been in this case, as in that of all the others from Brompton, bound together by a circle which fills up the angles formed by the limbs of the cross.

LV. PORTION OF THE HEAD OF A CROSS, of which one limb and the one half of another remain, 11 inches high, 12 inches wide, 6 inches thick.

Both faces and the end of the limb are covered with bold interlacing work.

LVI. PORTION OF THE SHAFT OF A CROSS, 1 foot 9 inches high, the faces tapering from 11 inches to 10 inches, the sides from 8½ inches to 7½ inches.

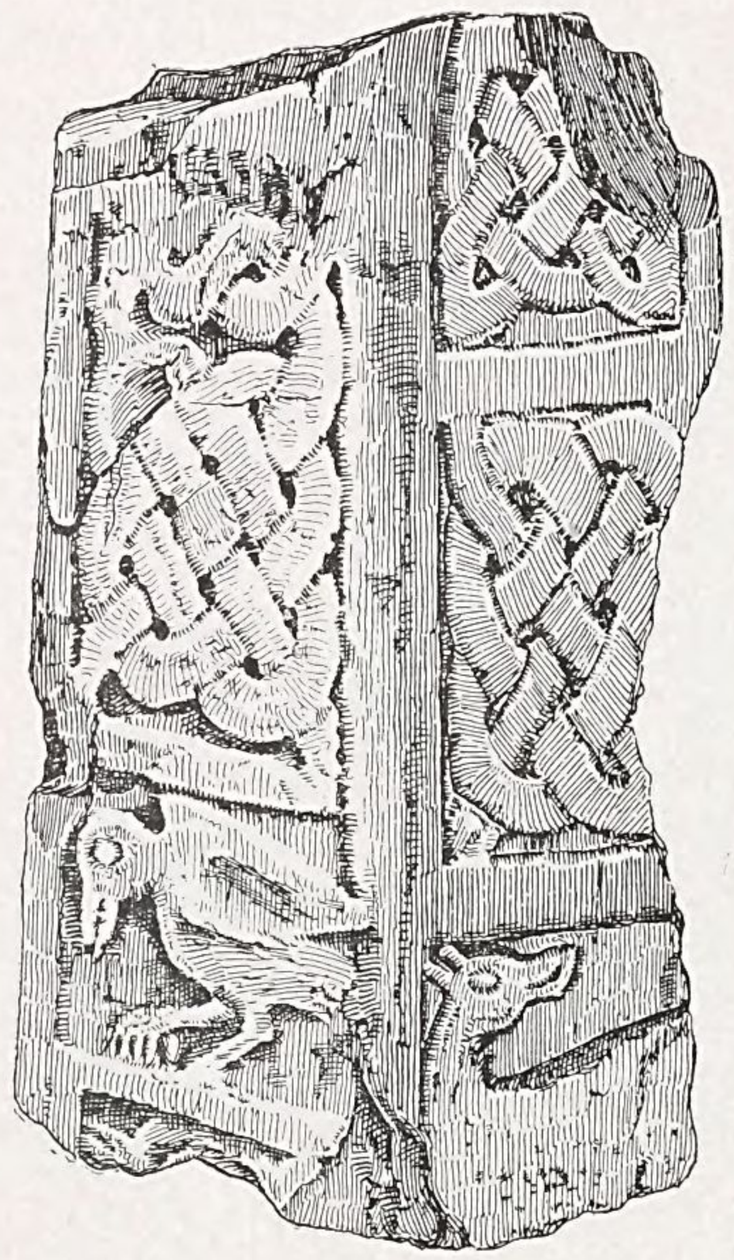


The work is very rude. One face has two sunk panels on it; the upper one contains the figure of a stag with branching horns, having a ball in front of his feet, and the lower part of an oval object, with a pointed end, before the head. The lower panel contains a long-limbed and long-necked animal with the head turned back; over the up-turned tail is a ball similar to that before the feet of the stag. On the other face is the figure of a man seen in front wearing a cap and a short dress which does not reach

to the knees. He holds a staff in his left hand, and his right hand, which has only three fingers and the thumb, is outspread upon his stomach. He is standing within an irregularly formed sunk panel, above which is interlacing work. The figure is extremely rude, and differs in the manner of its execution from that of the two animals on the other face, suggesting another and inferior workman and the possibility that it may have replaced a former design.

On the remaining side are two panels, the upper one imperfect, both containing interlacing work.

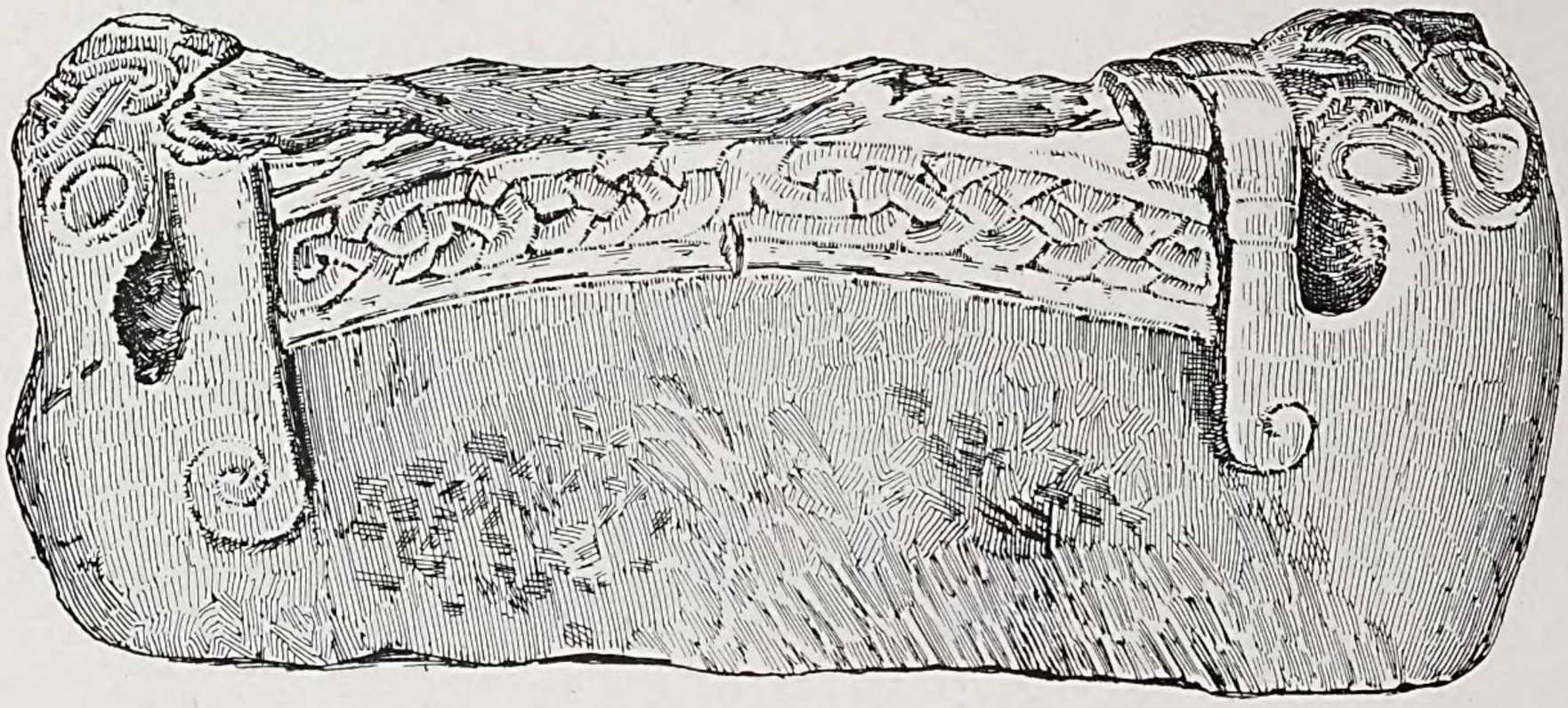
LVII. PORTION OF THE SHAFT OF A CROSS, one side is broken away, 2 feet high, 10 inches wide, now 10 inches thick.



The workmanship is much superior to that of the last described shaft. One side contains two panels and a portion of a third above. The middle panel is filled with bold interlacing work. In the lower is a bird, standing to left, with the wings slightly raised. On another side are three panels, the two upper having each an interlacing pattern on them. The lower, which is broken away at the bottom, has the naked figure of a man seen in front, wearing a pointed beard. It is difficult to say what is represented on the head, whether it is merely the hair or a cap or other covering. Whatever it may be, an object with an expanding end, which has an incised line following the contour, about a ¼ inch from the edge, projects either from the top of the head or from behind it. He holds upwards in his left hand an oval-headed tapering instrument, somewhat like a stylus, with a head like that of a broom handle. His right arm and the lower part of the figure are broken away. He is standing within a flat-topped arched panel. On the remaining side of the shaft are three panels, the upper two

containing interlacing work, the lower, which is broken off at the bottom, having a quadruped, which may be a horse, with the head turned back.

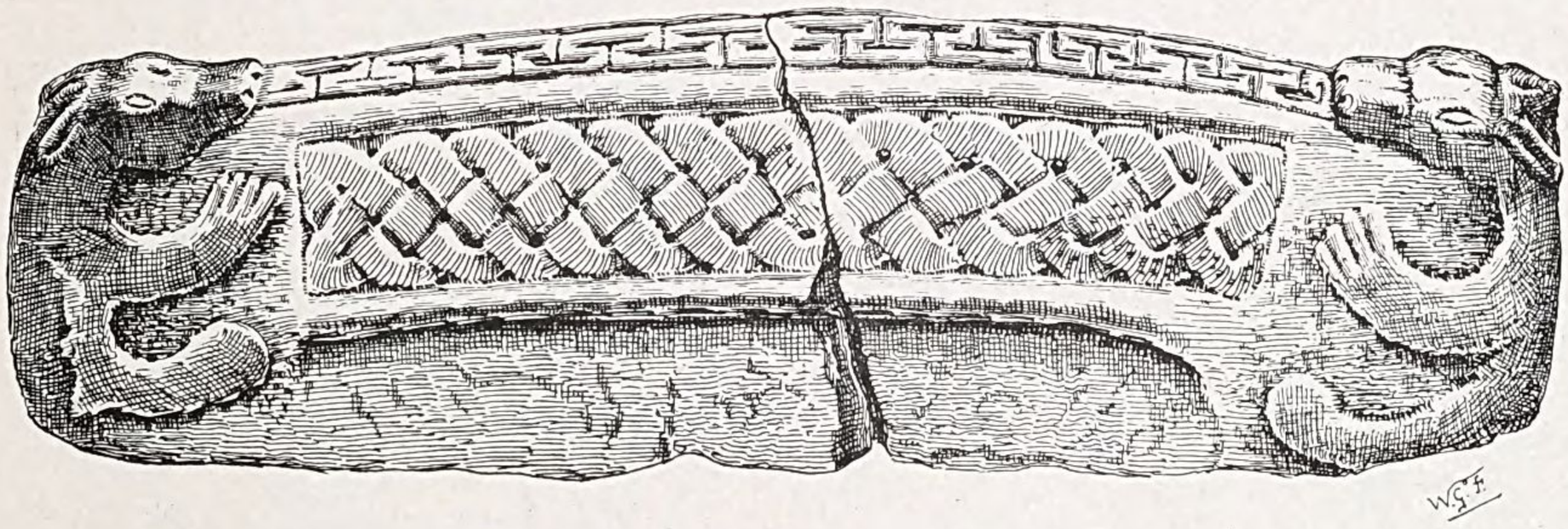
LVIII. GRAVE-COVER, complete, with the exception of a part of the ridge and of one end ; now 4 feet 1 inch long, 1 foot 5 inches high, 12½ inches wide on the bottom.



This grave-cover, which, like all the others from Brompton, is of the hog-backed form, has at each end the fore part of a bear with his fore paws placed over his muzzle.[1] On the forehead is an interlacing pattern, and the legs have near the paw two incised lines which appear to encircle the leg. Upon and carried along the top of the ridge is a flat narrow rib unornamented. Beneath the ridge is a band, 5 inches deep, of interlacing work which extends the full length of the cover. The occurrence of the bear at each end of a grave-cover has not yet been explained. But for its being found in this attachment over a large area and upon a great number of examples, it might be supposed to have been a personal cognizance, a precursor of armorial bearings belonging to some local family. That it had some significance and was not merely decorative can scarcely be doubted.

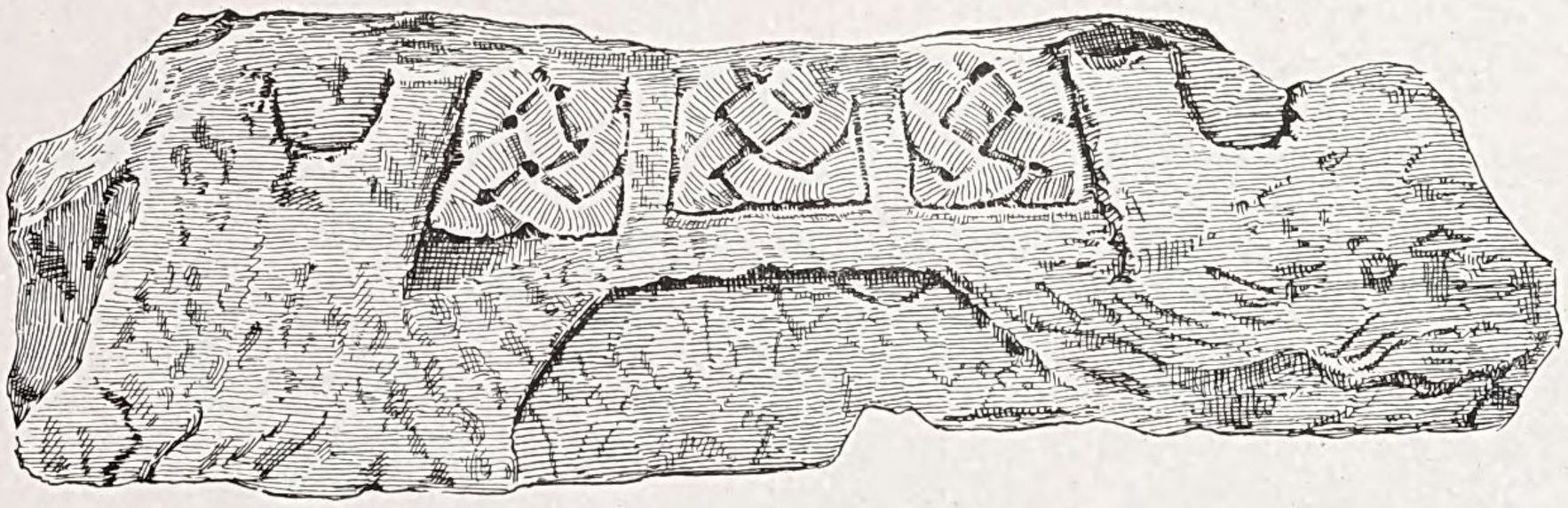
[1] It is probable that the whole animal is intended to be represented, seated on its haunches, and clasping with its fore paws the sides of the cover. On one of those now in the Library, No. LXIII, the hind legs are shown.

LIX. GRAVE-COVER, complete, in two pieces; 4 feet 10 inches long, 1 foot 6 inches high, 10½ inches wide.



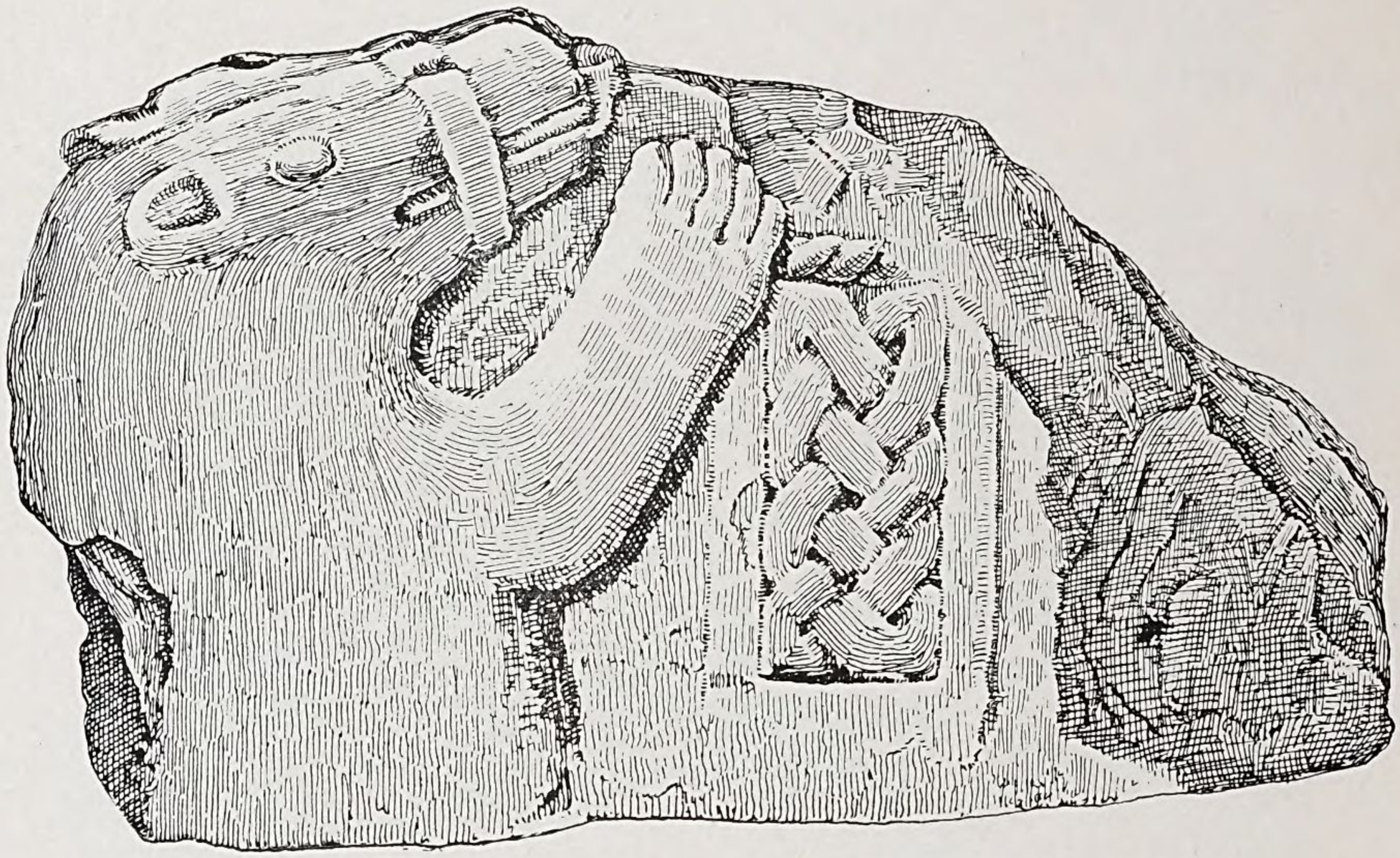
At each end is a bear seated on its haunches with the fore legs raised as in the preceding specimen, and the hind legs beneath distinctly marked. The flat rib along the top is enclosed within a roll moulding and is ornamented along the entire length with a mæander pattern. On the upper part of each side is a long panel enclosed by a roll moulding, filled with an interlacing pattern.

LX. GRAVE-COVER, much broken away on the top; 4 feet 6 inches long, now 1 foot 5 inches high, 10½ inches wide.



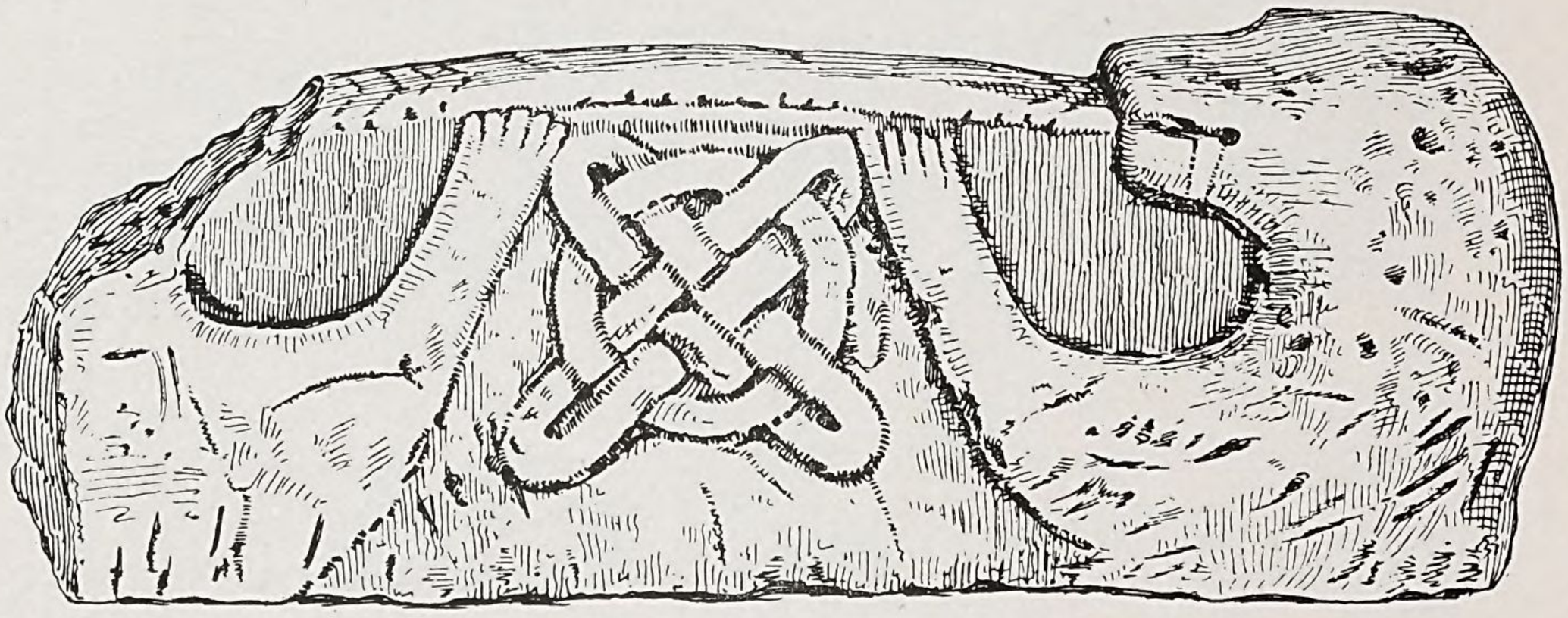
At each end is the remains of a bear, only the raised fore legs without the paw being left. On the upper part of each side are three panels, each filled with bold interlacing work. Beneath is a recessed niche, with a flat arched head, 1 foot 6 inches long, 8 inches high.

LXI. ONE END OF A GRAVE-COVER, 2 feet long, 1 foot 5 inches high, 9 inches wide.



This fragment, of somewhat better work than the others, has at the end the fore part of a muzzled bear with the fore legs raised. On each side are some portions of small panels filled with interlacing work and surrounded by a roll moulding, the upper member being of a cable pattern.

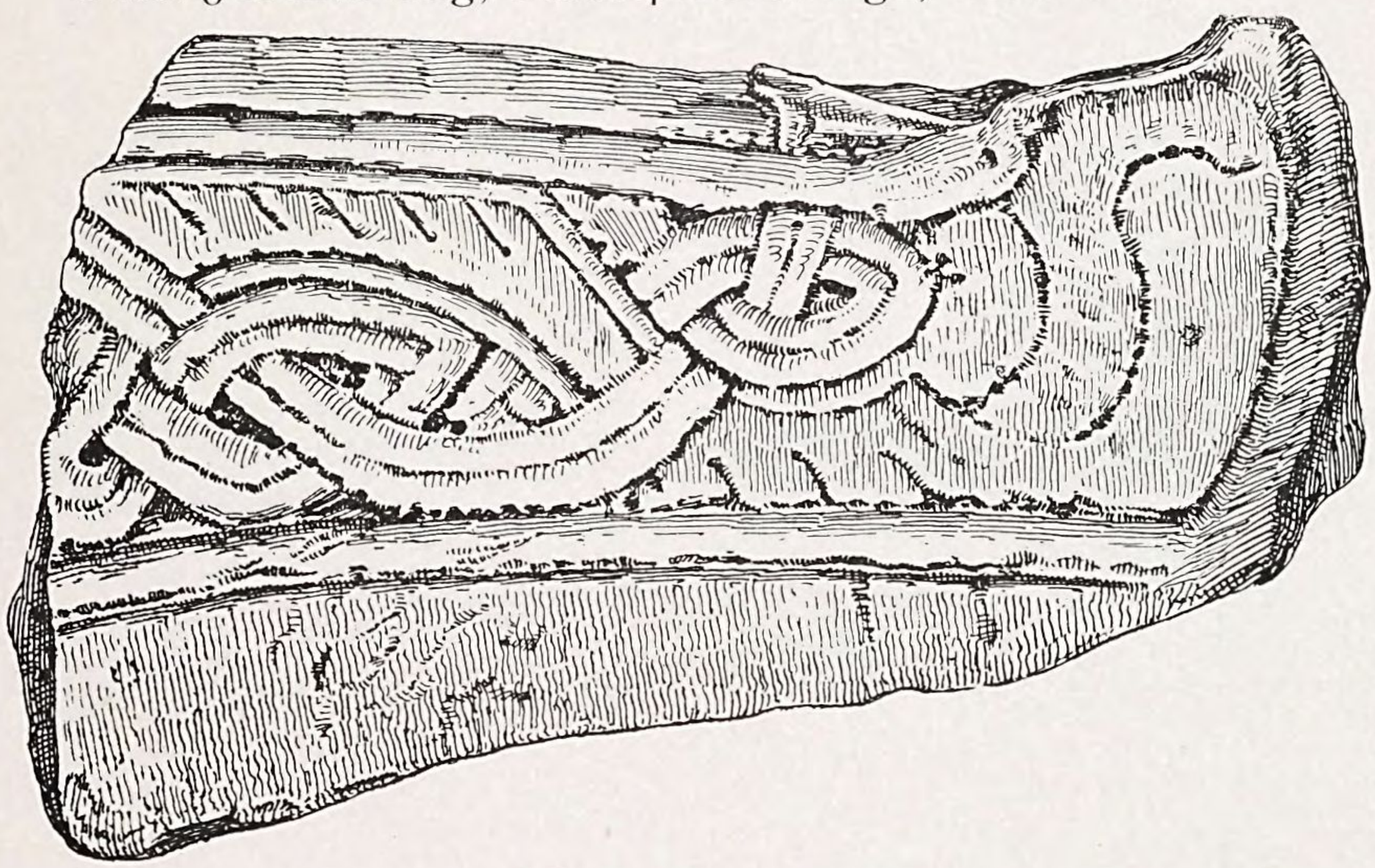
LXII. GRAVE-COVER, imperfect at one end; 3 feet 7 inches long, 1 foot 2 inches high, 11 inches wide on the bottom.



At each end is the fore part of a bear with the fore legs raised up on to the sides of the cover. The flat rib along the top of the ridge has upon it an incised herring-bone

pattern. On each side the space between the legs of the bear is filled with a pattern of bold knot-work.

LXIII. PORTION OF ONE END OF A GRAVE-COVER, 2 feet 3 inches long, 1 foot 4 inches high, 1 foot wide.



The top of the ridge has a roll moulding, bordered by two smaller ones, carried along its length. The design is varied on the two sides and appears in each case to represent attenuated animal forms or serpentine creatures intertwining. The upper part of the end is broken off and the design on each side is very indefinite and difficult to make out with certainty. It is the only grave-cover on which the bear is absent.

All these remains of Anglian work were found when the church at Brompton was rebuilt. They form only a small part of those which were then discovered, and several perfect grave-covers and two complete crosses, with fragments of others, are now preserved at Brompton in the church itself and in the porch.

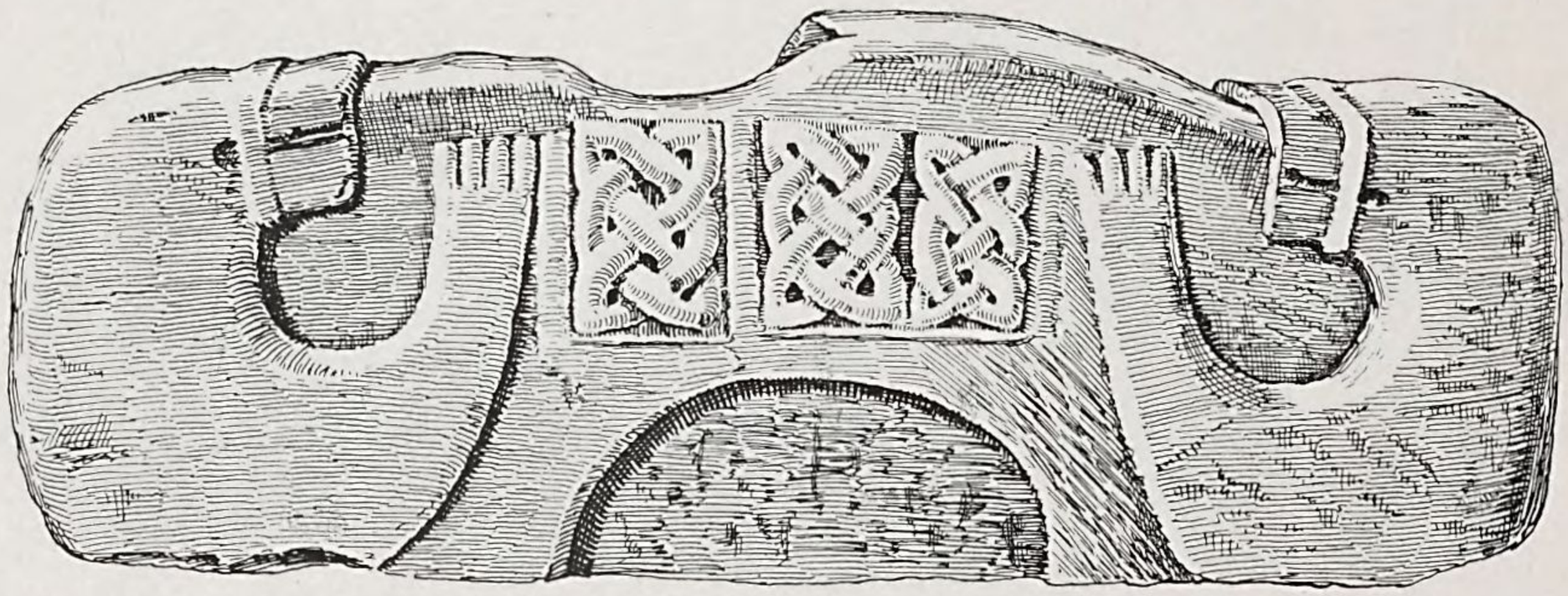
The whole of the grave-covers and parts of cross heads and shafts from Brompton were bought of the contractor for the building of the new church, to whom, by the terms of his agreement, all the material of the old church belonged.

The whole, taken together, constitute a series which presents in its several parts very similar characteristics as well in the form of the crosses and grave-covers as in the general style and workmanship of the ornamentation. None of them, it will be observed, and the same is the case with those left at Brompton, exhibit the fine execution and graceful designs so well manifested on examples from other places in Anglian districts. The work is evidently local, and they were no doubt made at Northallerton, an ancient and important site closely adjoining Brompton, and with which it was intimately connected. Some portions of similar sculptured stones were found when the church at Northallerton was "restored" and added to, which still remain there.

The whole of the Brompton stones appear to belong to a comparatively late period in pre-Conquest time, nor do they seem to differ much in point of date. They probably belong in the main to the end of the tenth and the beginning of the eleventh century.

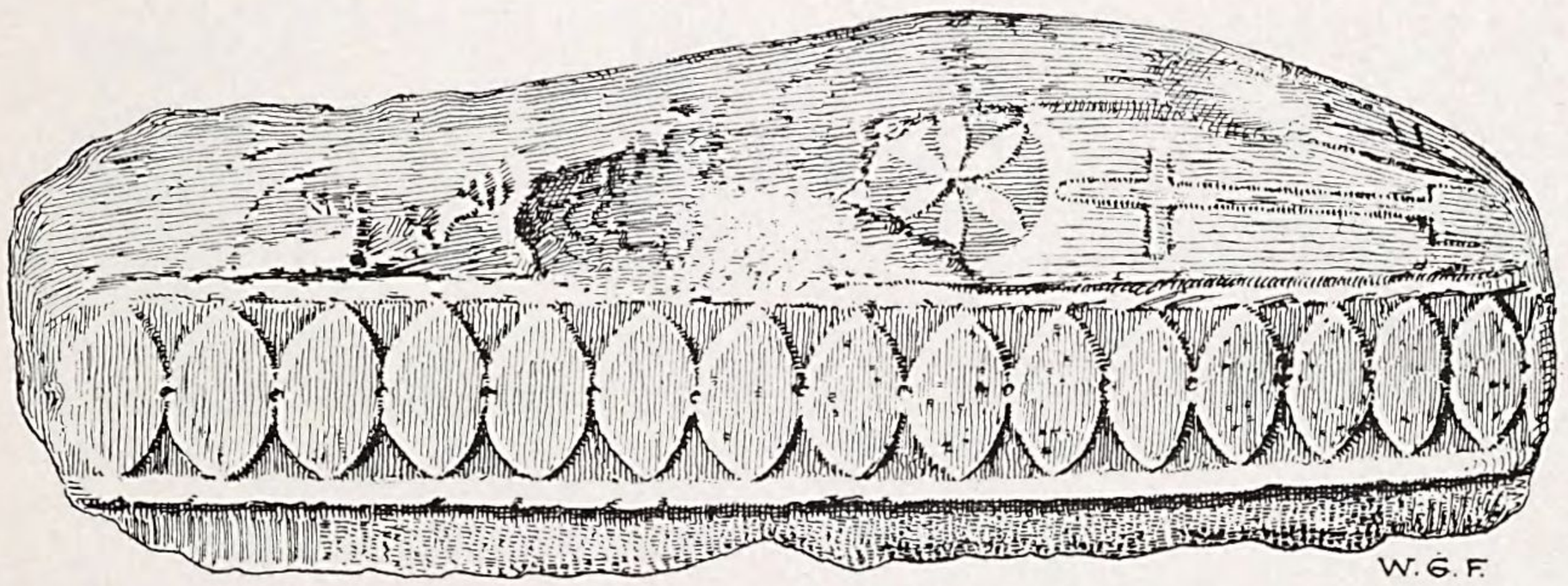
ARNCLIFFE.

LXIV. GRAVE-COVER, slightly broken on the top, 4 feet 4 inches long, 1 foot 6 inches high, 1 foot wide.



At either end is the fore part of a muzzled bear with the fore legs raised on to the cover. On each side, between the legs of the bear, is a sunk panel containing three separate knots of a riband. Beneath is a semi-circular headed recess, 1 foot 3½ inches long, 7½ inches high. The design is very similar to that on No. LIX.

LXV. GRAVE-COVER. Parts of it are broken off. 2 feet 3 inches long, 9 inches high, 10 inches wide.

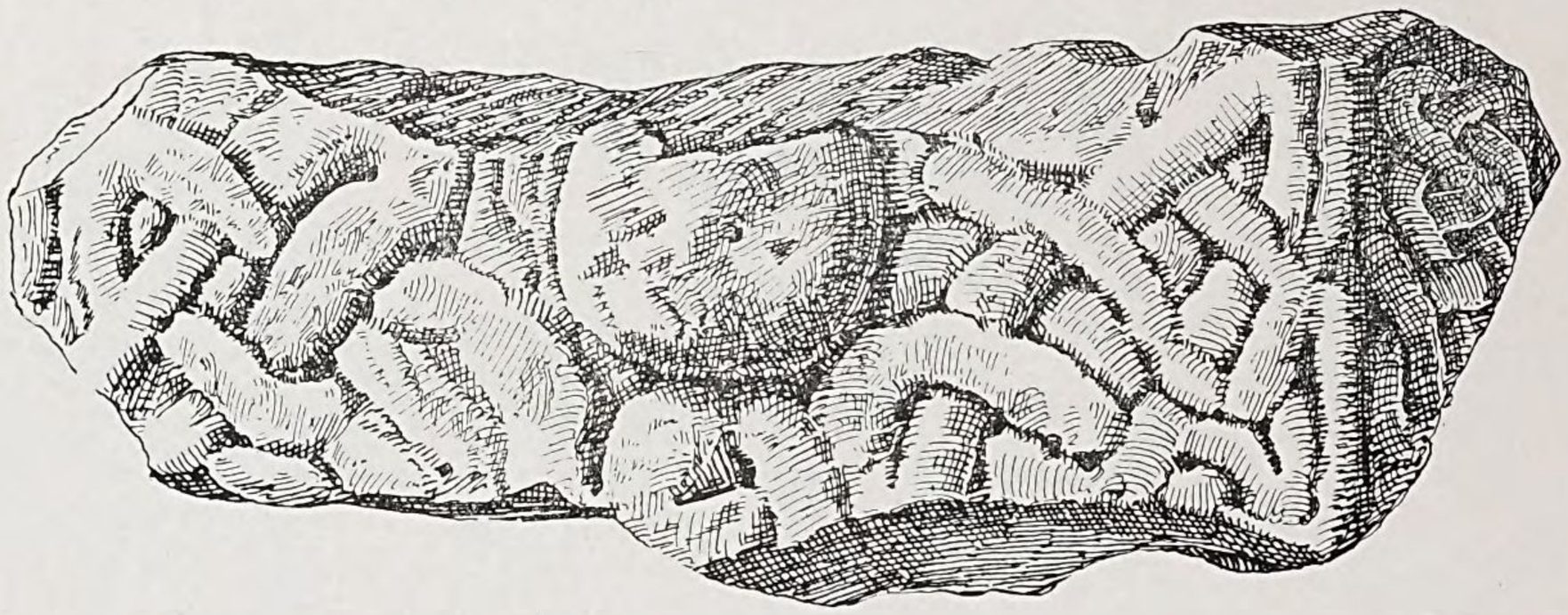


There is the appearance of a cable moulding on the top of the ridge, but the whole is so much worn away as to make it doubtful. On one side of the ridge, which projects about an inch, is a long-stemmed cross placed horizontally, and beyond it, half way along, in a sunk circle, is a star of six rays, or a flower with six petals ; the remaining part of the ridge is broken off. Beneath the ridge is a longitudinal band within a narrow roll moulding, which contains sixteen pointed oval raised figures, continuous and touching each other. If there was ever any pattern on the ridge on the opposite side it is now worn away. Beneath the ridge, the surface is covered with parallel incised lines inclining from left to right. This grave-cover is of a quite novel style of ornamentation, and suggests a workman foreign to the central manufactory, which produced the other Arncliffe grave-cover, and the various crosses and covers from Brompton.

The two grave-covers were found in the churchyard, and were given to the Library by Mr. William Brown, the owner of Arncliffe, an estate which, through a long line of ancestors, has passed to him by lineal descent from days gone by before the time of memory. The catalogue deals with ancient things, why should not the record of an old descent have a place in it ?

EASINGTON (NORTH RIDING).

LXVI. TWO LIMBS OF A CROSS HEAD, much broken, 1 foot 9½ inches long, 9½ inches wide, 6 inches thick.



Both faces have at the centre a boss which on one side has a raised circle round it. The whole surface, including the end which is left, has upon it an interlacing pattern.

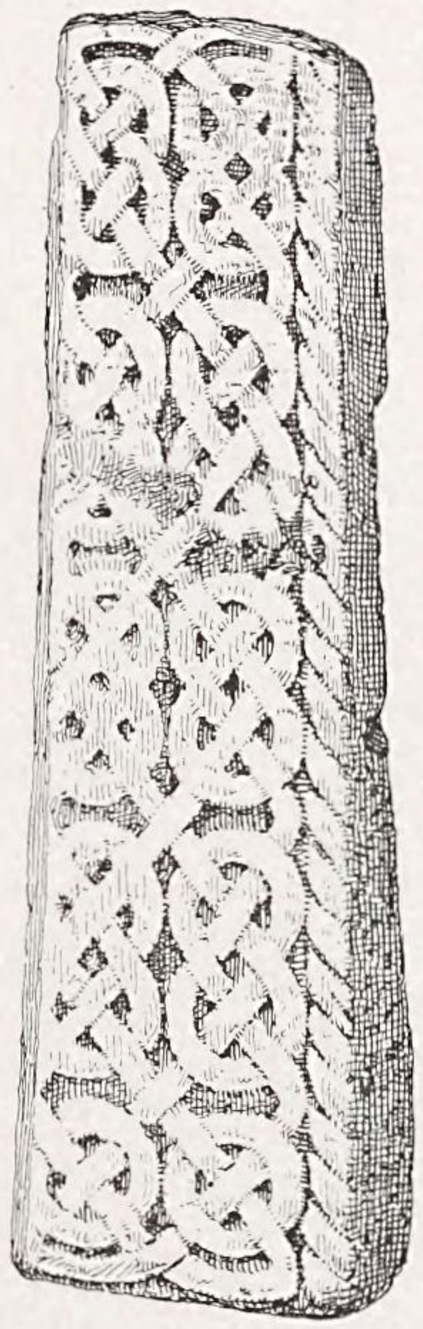
LXVII. GRAVE-COVER, imperfect, and very much worn. 3 feet 2 inches long, 1 foot 3½ inches high, 9½ inches wide at the bottom.

The work, evidently that of a local mason, is of the rudest kind. Upon one end (the other is wanting) is a bear with its fore legs raised up to its muzzle. If ever there was any ornamentation upon the top or sides it is now worn away. There are numerous short pointed oval grooves upon it, made by people sharpening their knives. Found, with other Anglian sculptured stones still remaining at Easington, when the church was "restored." Presented by the Rev. A. L. Lambert, M.A., Rector.

LINCOLNSHIRE.

NORTHORPE.

LXVIII. PORTION OF A GRAVE-COVER, or of a Cross Shaft; 3 feet 2 inches high, 11 inches wide (at present), 5 inches thick (at present). Fine grained limestone.



A part of one face only is left, the rest of the stone having been cut away when it was made use of for some secondary purpose. The one edge which is left has a corded border. The face has a knot-work pattern differing in some respects from any other in the collection.

A portion of a grave-cover, made of the same quality of stone and having on it a precisely similar pattern, is preserved in the neighbouring church of Blyborough, and there was a smaller part (now lost) of a similar stone at Kirton in Lindsey

Originally, no doubt, in the cemetery of the Church of Northorpe, but lately forming part of one of the walls of the old hall.

Presented by Mr. W. Embleton Fox.

ST. CUTHBERT'S COFFIN.

SAINT CUTHBERT'S COFFIN.

After a lapse of eleven years from the time of the burial of Saint Cuthbert in 688, when the body was interred in a stone coffin laid in the ground on the right side of the altar in the church at Lindisfarne, it was determined by the monks to disinter it, in order that the bones might be deposited in a wooden coffin (in levi arca), previously prepared, which should be placed above ground.

"God enspired his brethir witt
His banes oute of the erthe to flitt ;
. . . . . .
To set his banes thai consent
In wirschip opon the pament." [1]

There are two accounts extant of the nature and appearance of this coffin, describing it as it was seen when in 1104 the body of the Saint was transferred into the new church at Durham from the tomb in the cloisters, where it had been kept during the completion of the Cathedral commenced by Bishop William in 1093. One of these accounts, by an anonymous writer, is printed in the "Acta Sanctorum" of the Bollandists ; the other is by Reginald, a monk of Durham, in his "Libellus de admirandis Beati Cuthberti," the first publication of the Surtees Society. In neither of these is there any clear or precise description of the coffin, and whatever authority may be given to the anonymous author of the Acta, Reginald, who wrote at the latter part of the twelfth century, relates only what he had heard from his brethren, the elders of the monastic church, who had themselves learnt it from the original witnesses of the translation of the body in 1104. The language of Reginald is also involved and obscure, so much so, indeed, as to make it in some parts very difficult to interpret. In addition to

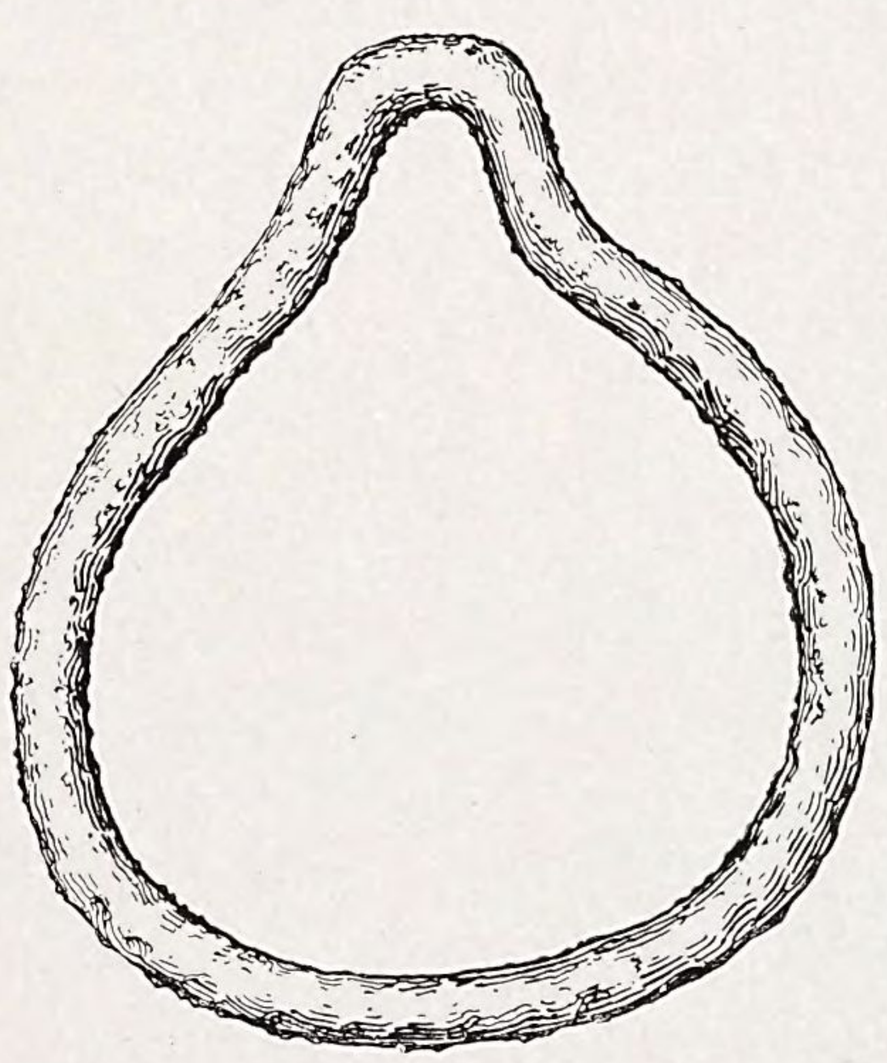
[1] Metrical Life of St. Cuthbert, Surtees Society, vol. lxxxvii, p. 113.

these two accounts, Dr. Raine describes, in his "Saint Cuthbert," p. 184, the appearance of the coffin when the grave was opened in 1827, and when the greater portion of what remained of it was transferred to the Cathedral Library.

It is proposed here to describe the coffin as a whole and in the details of its various parts, and to illustrate these by verbal explanation, and by the excellent drawings made by the skilful and appreciative hand of Mr. Footitt. Before doing this it is desirable to state very briefly what the two old writers say about the nature and construction of the coffin, so that a comparison may be made between these descriptions and the remains of the coffin itself. It may, perhaps, be well before doing so to assert with absolute certainty that what is here described are the actual remains of the coffin prepared in 698 for the reception of the body of Saint Cuthbert, for whatever doubt may exist as to the authenticity of the bones themselves, none can be entertained with regard to their receptacle.

The account which the anonymous writer gives of the coffin is only slight, nor does he enter much into details. The examination, he says, was made at the beginning of the night on August 24th, 1104, by nine of the brethren of the monastery, with Turgot the Prior. The coffin of 698 was found to be enclosed in an outer case, about the making of which, or the time of its being made, nothing is known. After describing the action of the monks in their work of examination, he gives a slight account of the original coffin. He says it was made of wood and was covered with coarse linen cloth, being in size the length of a man, and that it had a wooden lid. After they had removed the cloth they then took off the lid, when they found a little beneath it a second one, in which, at the head and foot, two rings (fig. p. 135) were fixed by which to raise it. This lid was placed upon three bars crossing the coffin transversely, occupying its entire length and breadth. They ultimately replaced the body in

the coffin, which they covered with coarse linen cloth saturated with wax. Nothing is said by this writer about any carvings on the coffin, and many particulars about which Reginald gives an account are entirely omitted.



To come to what Reginald relates of the coffin. The wood, he says, appeared as if it were new, but that one part of it which had been in contact with the remains of other saints, deposited alongside the body of Saint Cuthbert, had become black, though the wood itself had not decayed. To remedy this injury they made a false bottom of wood, to which, after covering it with melted wax, they affixed on the lower side four feet, one at each corner. Upon this, which covered and concealed the original bottom, they placed the body. No part of this false bottom, nor of the older one, nor of the inner lid, has been preserved among the remains of the coffin placed in the Library in 1827. Reginald goes on to describe the coffin, and what he says is here given in a somewhat free, but, as far as his language permits, it is believed, an accurate rendering.

"So far we have described the manner in which Cuthbert, the glorious Bishop of Christ, was placed in his sepulchre; we will now explain the nature of the

coffin (theca). On being lifted from the place of his burial at Lindisfarne, he was for the first time placed in that inner coffin in which his incorruptible body has hitherto always been preserved. This, like a chest, is quadrangular, having ends (ostiola)[1] that do not project higher at the sides. But its sides on the upper part are all perfectly level, and it carries its lid like a chest with a wide and very flat top. The covering of it at the top is a board which has been made so as to be unfastened the whole length instead of having a door to open. (Haec ut archa est quadrangula, nihil altius a lateribus habens ostiola prominentiora. Sed suis laterum parietibus in supremo vertice per omnia est coequata, suum gerens cooperculum ut archa, superius lata atque planissima. Cujus tecti operimentum tabula est, quae illi pro portâ patenti tota superius reserabilis facta est). In this are fixed two rings, one of which is towards the feet, the other towards the head ; they are fastened on (concluduntur) in the midst of it. By means of these, that board is lifted up and let down, inasmuch as there is in that coffin no other closing that can be fastened. (Quibus tabula illa elevatur sive dimittitur, eo quod alia clausura serratilis in theca eadem non habetur). It is altogether constructed of black oak, with regard to which one is at a loss to know whether that black colour arises from extreme age, or from some artificial process or other, or whether it be natural. The whole of this is incised on the outside with most wonderful carving so minute and delicate in execution as may be thought compatible rather with an inspiration than with the skill or capability of the carver. (Haec tota exterius praemirabili coelatura desculpitur, quae adeo est minuti ac subtilissimi operis ut plus stupori quam scientiae aut possibilitati sculptoris convenire credatur).

[1] Ostiolum, a little door, may possibly be used by Reginald for the ends of the coffin, they having somewhat of the appearance of the door of a recess like an aumbry. What he may be supposed to mean is that the coffin was not like many shrines or similar receptacles with gabled ends and a pointed or rounded top, but with a flat one like that of an ordinary chest.

The separate strokes are indeed very fine and very small, and by means of these the various beasts, flowers and figures seem to be introduced in the wood itself, carved or furrowed out. (Tractus equidem singuli pertenues sunt ac permodici, quibus diversa bestiarum, florum sive ymaginum in ligno ipso videntur inseri, percelari vel exarari)."

It will be found when the remains of the coffin itself are described, that Reginald's account is not quite an accurate one, which, indeed, might be expected, for at the best it is a description made only at third hand. The coffin, except portions which have been subjected since 1827 to a process of steeping in gelatine or other similar solution, is not at all black in colour, but of a light brown. Nor are there any figures of flowers, unless the *fleur-de-lys* in the hand of the Archangel Gabriel may be supposed to represent one.

The account by Dr. Raine of what was discovered when the grave was opened in 1827 can be read in his "Saint Cuthbert," and need not be repeated here. The examination which then took place does not appear to have been conducted with much care, and was made in haste in the interest of a political controversy.

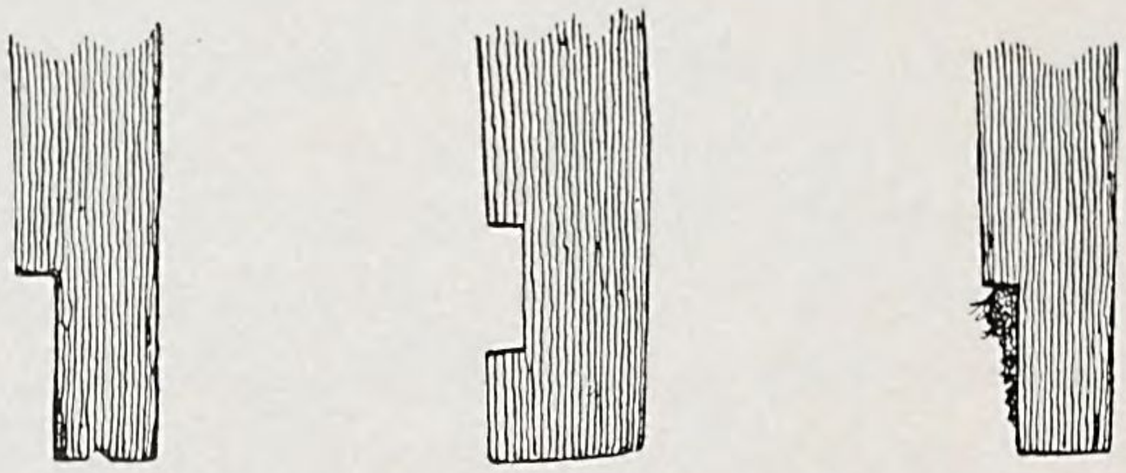
It remains to consider, on the evidence of the portions of the coffin at present available, what was the nature of its form and dimensions, and how it had been constructed.

Though the absence of the bottom and of one of the lids, and of parts of the sides and of the remaining lid, creates some difficulty in ascertaining precisely what was the appearance, size and construction of the coffin, enough is left to enable it to be reconstructed with sufficient probability.

The coffin was made of oak, of a narrow oblong form a little wider at one end than at the other, being about 6 feet 8 inches long, 17 inches wide at the head, 16 inches

at the foot, and 17½ inches deep.[1] It was composed of two sides, two ends, a bottom, and two lids, one placed within the coffin a little beneath the other, resting upon three transverse bars, and having two rings attached, one at each end, by which to raise it. The sides are 6 feet 8 inches long, 17½ inches high, with an average thickness of ⅞ths of an inch, corresponding in that respect with the ends and lid. The ends vary a little in size, that at the head of the coffin being 17½ by 15 inches, the other 17½ by 14 inches. The lid, imperfect at the lower end, is now 5 feet long and 16 inches wide.

The bottom had been fixed into the sides and ends, fitting into a rebate (fig. 1) at the lower part of each side, and into a groove (fig. 2) on the lower part of each end. In the rebate on the sides are remains of strips of coarse woollen fabric (fig. 3), placed there to assist in the



1 2 3

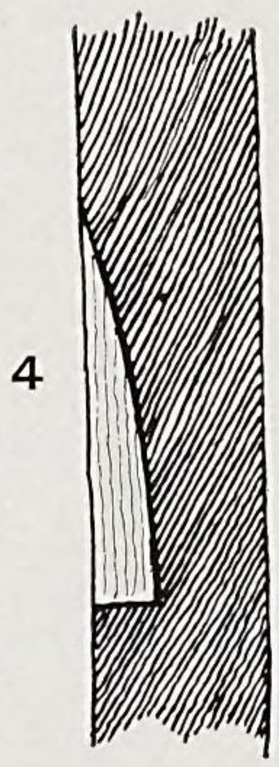
[1] This is the depth of the coffin from the upper lid to the bottom, but the depth, within which the body of Saint Cuthbert and other relics were placed, was much less, extending as it did only from the second or lower lid to the bottom. This space was not more than 11½ inches, and it appears somewhat difficult to understand how the body of the Saint, placed on the right side, as the anonymous writer says, without reference to the numerous other relics associated with him, could have been deposited in so shallow a receptacle.

fastening and to keep the coffin more or less air-tight. Still further to secure the structure, iron nails had been driven at intervals through the lower part of each side into the edges of the bottom of the coffin. Each end had been fastened on to the sides, within which the ends were fitted by two nails, one at the middle of either side of the end, driven somewhat diagonally into the rebate at the end of the sides. The nail holes still exist in the ends. Upon one side there are four places where nails have been used, and there were no doubt more when the side was perfect. On the other side there is only one place now existing where there is any sign of the former existence of a nail. There are four places about the middle of the lid where nails seem to have been driven through, but with what object is not apparent.

How the lid was fastened on to the sides and ends cannot be explained so clearly, there being no rebate or groove either on the lid or on the upper part of the sides or ends. A hole, however, drilled out to a depth of 2 inches, is visible on the top edge of each side (and there may have been others in portions now wanting), into which a wooden peg may have been driven through the lid. Similar holes occur in both the ends, in each case five being left, one still containing a piece of a wooden peg. It appears probable that the several parts of the coffin were originally fastened together by wooden pegs, and that the nails, which have not been used in a workmanlike fashion, were added when the coffin, during the many vicissitudes of its journeying, may have become shaken and likely to fall to pieces.

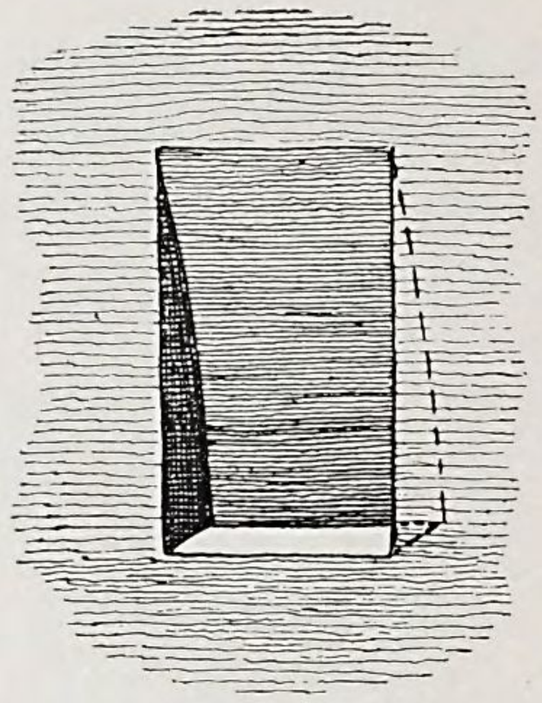
It will be remembered that in the account of the anonymous writer a second lid was said to have been found within the coffin, placed beneath the outer one and resting upon three transverse bars. Upon the inner part of one (the Archangels) side, at a distance of 3 inches

from the top, are two hollows (fig. 4), 1¼ inches wide, cut in the wood, which slope from that point for a space of 2 inches, when they finish with an upright end half an



4

SECTION.



4

inch in depth. They are placed at a distance of 18 inches from each end of the side, and there was probably a third midway between them where the side is now imperfect. Upon the other (the Apostles) side of the coffin, at the same distance from the top, are two square cut hollows, about one inch square and half an inch deep, constituting the outer and middle one of three originally there, the third having disappeared through that part of the side being now wanting. There can be no doubt that these hollows the represent the provision made for supporting the ends of transverse bars upon which the lower lid rested. Though some portions apparently of this lower lid have been recovered, the lid, of which the greater part now remains, must necessarily be the outer one, its width being too great to allow it to have been placed within the coffin, nor is there any appearance of a loop or staple for attaching the rings, by which, as the writer says, the lower lid was to be lifted, having ever been in it. It is also unlikely that the inner lid, which must have been intended from the first to be concealed, should have been ornamented with carving. Dr. Raine states that it was the inner lid which was sculptured, but in this he seems to have been mistaken, which, indeed, might easily be the case, unless a much more critical examination of the remains of the coffin

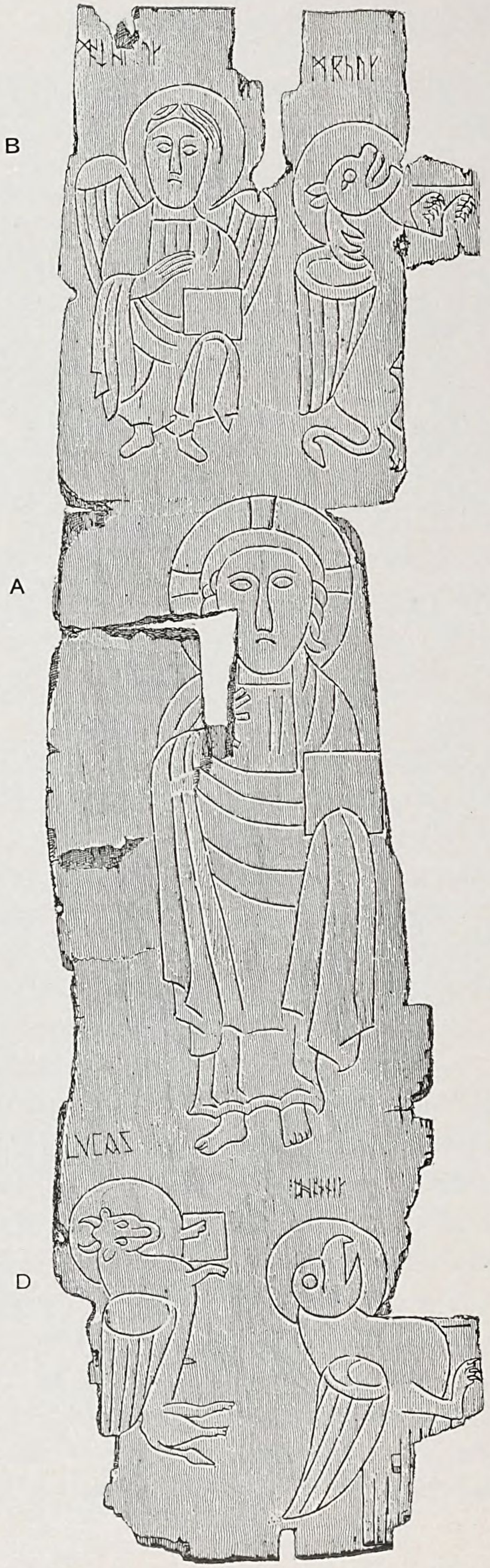
had been made than appears to have suggested itself at the time he wrote.

The instruments used in carving the various figures on the coffin were apparently knives and a very narrow hollow chisel or gouge. Some of the lines have a section, V shaped in form, ending acutely at the bottom, evidently made by a knife cutting from two sides towards the centre. Other lines, including those which form the letters and the very fine ones which divide some parts of one (the Apostles) side into compartments, have been made with the fine point of a knife drawn over the surface of the wood. Those made by a gouge have the rounded form which results from the application of such a tool. More than one workman appears to have been employed upon the sculpturing; this is shown by the difference of the work and the superior skill exhibited in some parts over the rest.

Before describing any of the figures in detail, it is necessary to give a general account of the subjects engraved on the several parts of the coffin. The lid (plate 1) contains at the middle a figure of our Lord placed between the symbols of the Evangelists arranged in pairs, two over his head and two beneath his feet. The one side (plate 2) has half-length figures of Archangels placed in one row, the other side (plate 3) has similar figures of the Apostles arranged in two rows. The larger end (plate 4), probably that at the head of the coffin, has two Archangels upon it, the other (plate 5) has a seated figure of the Blessed Virgin holding our Lord on her knees.

Our Lord (fig. A) is represented on the lid standing fronting. He has a cruciferous nimbus, and wears a dress reaching to the feet, which are naked. His right hand is raised in the act of blessing, and a fold of the dress hangs over the arm. In his left hand, which is covered by another fold of the dress, he holds a book (The Gospels). Above him, on the dexter side, is a winged human figure, with a nimbus, apparently seated (plate 1, fig. B). He is

PLATE 1.



A

B

C

D

E

PLATE 2.

F G H

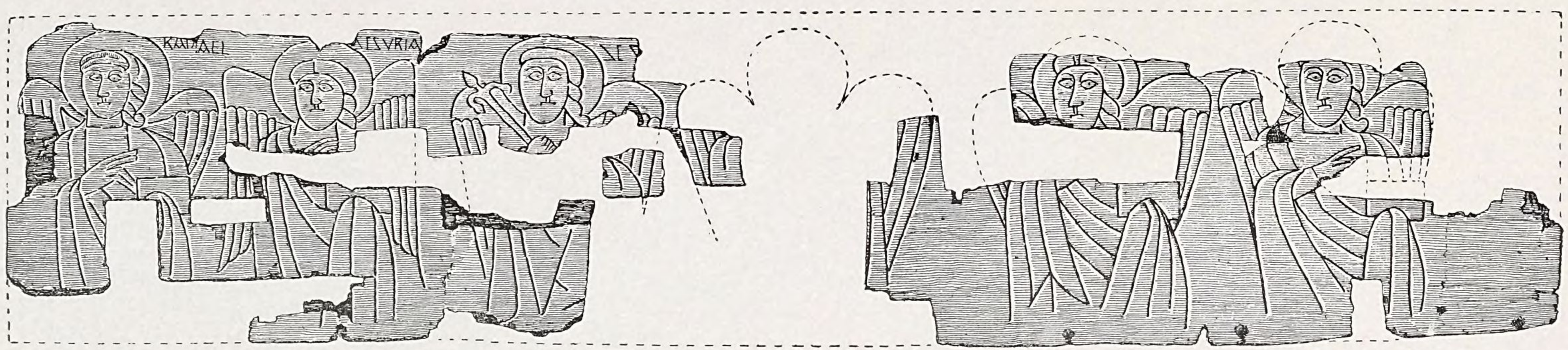
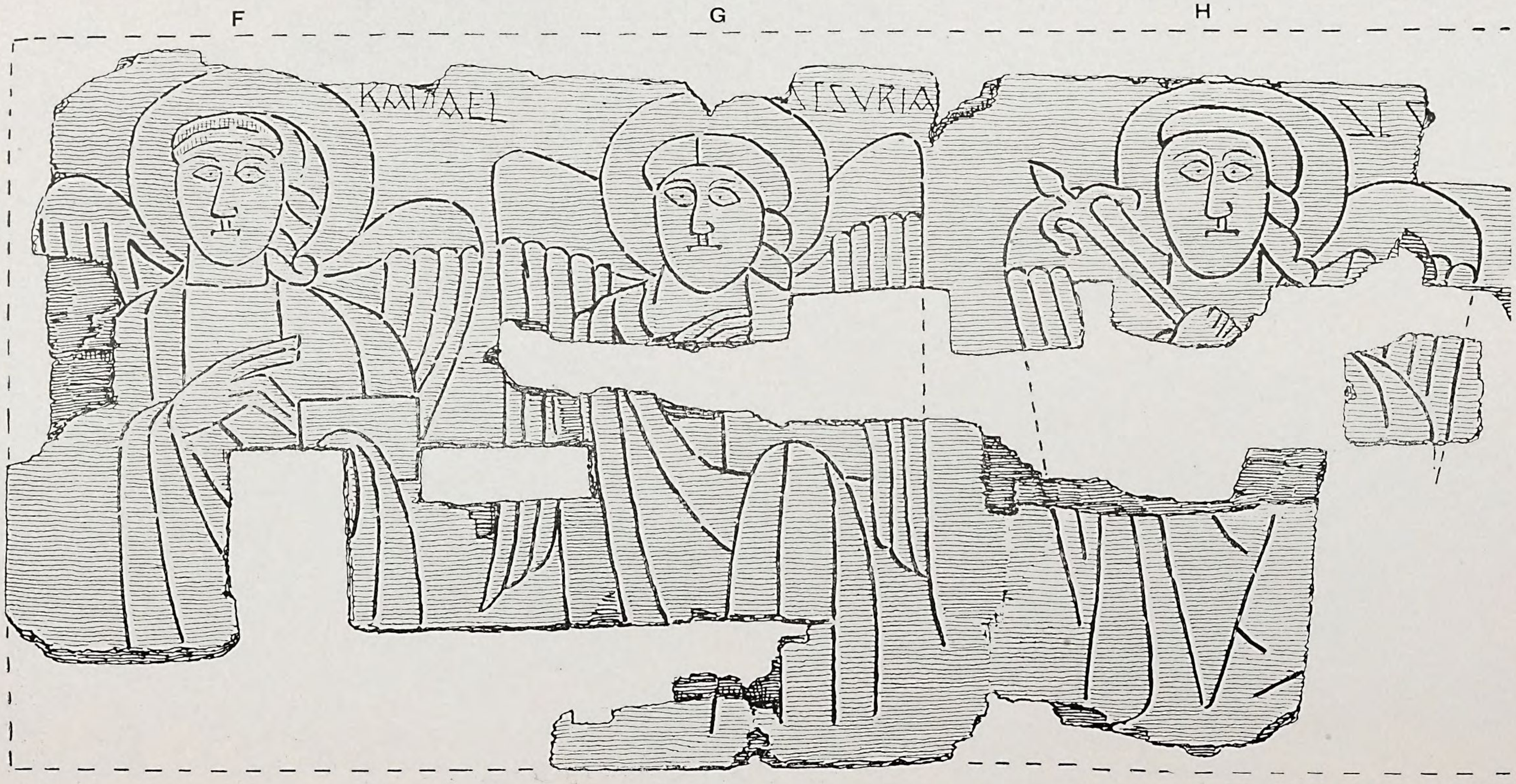


PLATE 3.

J K L M N O

P Q R S

Portion of Plate 2 Enlarged.



Portion of Plate 3 Enlarged.

draped to the feet, which are naked, and has the right hand, over the arm of which a fold of the dress falls, extended in front of the chest, the left hand, covered by the dress, holding a book. Over the head is the name Matthew, in Runic characters. On the sinister side is the winged lion of St. Mark (fig. C), nimbed, walking to the right. Before the feet, where the lid is imperfect, is a thin line, part, no doubt, of the Book of the Gospels. In front of the head is the name in Runes. Beneath the feet of our Lord on the dexter side is the winged bull of St. Luke (fig. D), nimbed, walking to right, and holding the Gospels in his feet. In front of the head is the name in Roman letters. On the sinister side is the eagle of St. John (fig. E), nimbed, standing to right. A part of the Book of the Gospels is visible beneath the breast. In front of the head is the name in Runes.

One side (plate 2) has upon it half-length winged figures, more or less complete, of six archangels, represented facing. They are all nimbed and draped, each one holding the right hand extended over the chest, the fingers varying in position, with some of them bent. Each carries the Gospels in the left hand, which, as is the case of all the figures on the coffin, is covered by a fold of the dress. The hair is represented as curled on one side of the head. The first figure (plate 2, fig. F) on the dexter side is that of Raphael, who has his name in Roman letters on the left side of his head. The same form of letter (Roman) is used in the case of all the names of the Archangels and Apostles. The next figure is Uriel (fig. G), whose name, in the same position as that of Raphael, has the letters SCS (Sanctus) before it. The third (fig. H) is that of Gabriel, who is distinguished by his holding in his right hand a lily, shaped like a sceptre with a *fleur de lys* for the head. His name is now wanting, but the letters SCS still remain. Of the fourth figure only a portion of each wing is left. The fifth and sixth figures have lost the upper part of the nimbus in each case, together with their names, and cannot be identified.

The other side (plate 3) is incomplete in several places, including the lower end ; a very small piece of the other end still remains. It contains half-length figures of Apostles, arranged in two rows, separated in some cases by thin lines which run across the side. The figures are all very similarly treated, being nimbed and draped, having the right hand in front of the chest, with the fingers, except in the case of St. John, variously bent, and holding a book in the left hand, which is covered by the dress. The hair is curled on one side, and they are to some extent represented in pairs, fronting towards each other. The first in the upper row at the wider end is St. Peter (plate 3, fig. J), holding the keys in his right hand, with his name on the left side of his head. The next is St. James (fig. K), with his name, not quite complete, in the same position. Then follows St. John (fig. L), divided off on each side by a line. His right hand has the fingers extended, none of them being bent, and his name, spelt IOHANNIS,[1] is placed on the left of his head. The next figure is of St. Andrew (fig. M), divided off like St. John by two lines, and having his name in the same position. The place where the next figure would be is wanting. Then comes a portion of the head and shoulders of, no doubt, St. Philip (fig. N), the ending letters PVS of whose name are left. The last figure (fig. O) of the upper row remaining is complete, and, as the commencing letters BAR of the name are visible on the left side of the head, the apostle is, no doubt, St. Bartholomew.

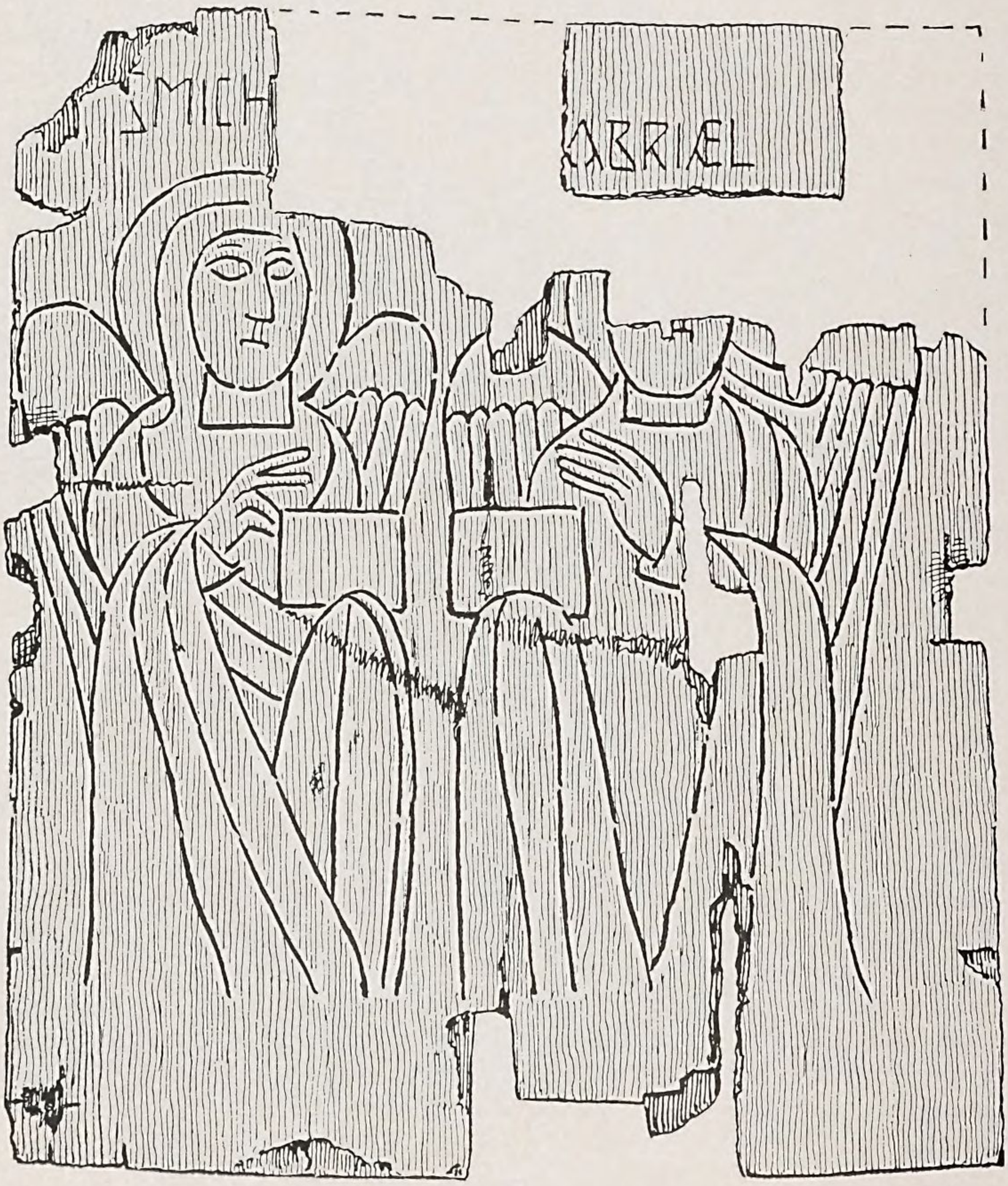
On the lower row the first figure is wanting, the next being fairly complete, though the name is absent. Then follows the almost perfect figure of St. Thomas (fig. P) with

[1] This spelling, where is I put for E, is of frequent occurrence in early MSS. In a copy of the Gospels in the Library (A. 11, 16) written in a hand very closely resembling that of the Codex Amiatinus, transcribed by order of Ceolfrid, Abbot of Jarrow (642–716), John occurs as IOHANNIS in Matt. iii, 4, as well as in other places. In the same volume, which contains St. John's Gospel in another but perhaps a contemporary hand, it is written IOHANNES. Herod also is written HERODIS in Matt. xi, 13. In another copy of the Gospels (A. 11, 17) written probably at Lindisfarne, the name John is written IOHANNIS.

his name on the left side. Next adjoining is a perfect figure (fig. Q) whose name is broken off. Then comes St. Paul (fig. R), who differs from all the rest in being represented wearing a beard. He is identified by having the letters PA on the left side of the head. St. Mathias (fig. S) follows next, of whose figure only a small portion of the head remains, though the name, in the usual place, is complete. Beyond is a mere fragment of a figure, not to be identified. There appear to have been in all in the two rows fourteen figures upon this side, consisting of the twelve Apostles, St. Paul, and probably St. Barnabas.

The wider end (plate 4), that at the head of the coffin, contains figures of two Archangels looking towards each

PLATE 4.



other, treated quite similarly to the figures of those on the side. St. Michael, who is on the dexter side, has his right hand, the third and fourth fingers bent, pointing across his chest. Gabriel,[1] on the sinister side, holds a book in his right hand, having the left, of which all the fingers are outstretched, pointing across his chest. The names, neither complete, are placed above their respective heads.

The narrower end (plate 5) has upon it the figures of the Blessed Virgin and our Lord. She is seated facing, having a plain nimbus and wearing a dress with close-fitting sleeves. She supports our Lord, who is seated, on

PLATE 5.

[1] Gabriel appears twice on the coffin, once on the side, where, though the name is gone, he is identified by the lily, and again here.

her knees, with her left hand round his shoulders, and her right hand resting on his knees. Our Lord, who has a cruciferous nimbus, is draped to his feet, and holds in his left hand an object which, though it widens towards the end, has somewhat the appearance of a roll of a book. To the left of his head are the letters IHS XPS in Runic characters.

It is impossible to exaggerate the interest and importance of this very early and valuable specimen of Anglian sculptured work. The artistic treatment shown in the arrangement and delineation of the figures gives evidence of considerable invention and power of design, while the workmanship betokens much skill and command of his tools in the hands of the craftsman. There is great spirit and character in the animals, and the figures of Apostles and Archangels are treated after a reposeful and dignified fashion. The group of the Blessed Virgin and our Lord in its quiet simplicity and, one may perhaps say, homeliness, is a very charming picture.

The words inscribed in runes are the sacred monograms IHS XPS, and the names MATHEUS, MARCUS, IOHANNIS. The name MICHÆL and the unexplained fragment VMIA have the runic M, but the V and A in the latter are Roman; the I may be either runic or Roman. The runes are all Anglian except that which represents S, which is Scandinavian. The T is inverted. The runes for MA in the names of two Evangelists are united as bind-runes. In the monograms, the left-hand side-stroke of the X rune was long overlooked, and the three characters were read SPS, or, as by Raine, SCS. The IHS has recently been more clearly discerned than it was by Raine. We have in all fourteen out of the twenty-three characters generally found. It is impossible to say why some of the words should be in runes, and the rest in Roman letters. Both forms of writing were in concurrent use when the carvings were executed, but the Roman letters were superseding

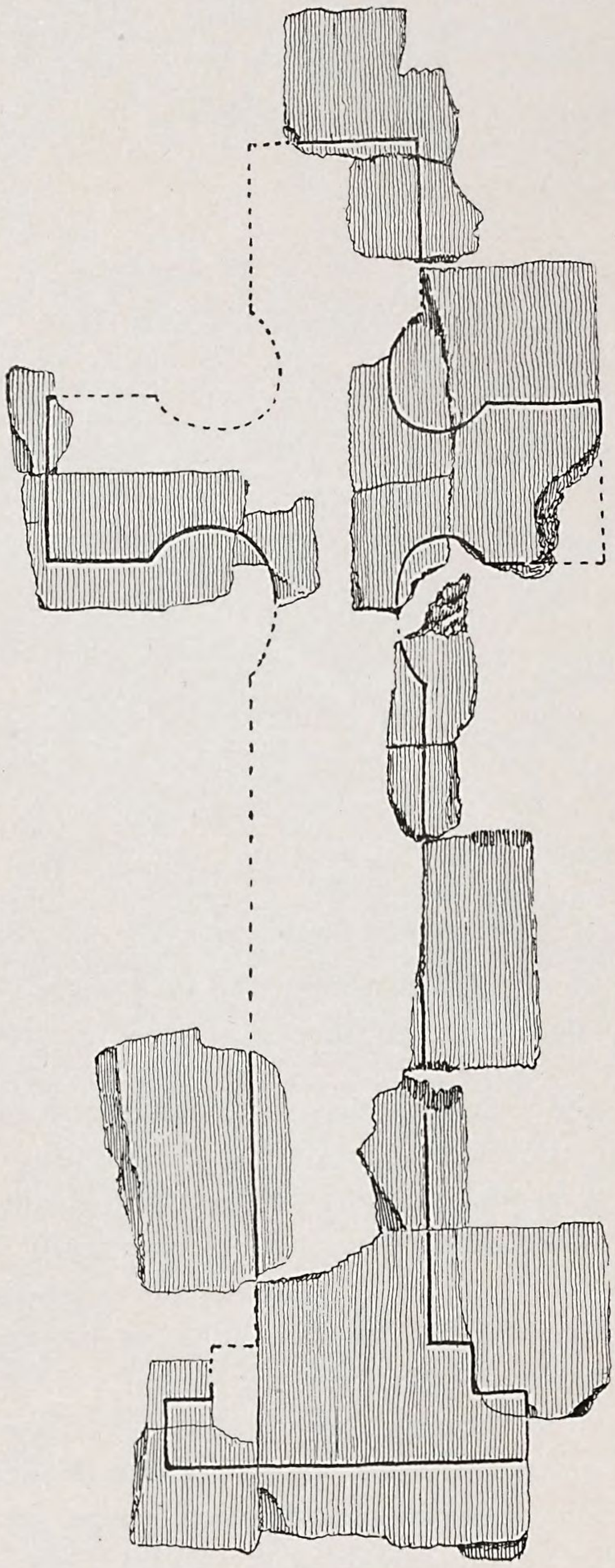
the runes, and are employed in seventeen out of the twenty-two inscriptions on the coffin.

The inscriptions (plates 9—13) are of value as affording early examples of the forms of letters, both Roman and Runic, and may prove to be of use in establishing the date of other inscribed works.

It may seem surprising that at so remote a time and one so near the dawn of Christian civilisation in Anglian Northumbria, and upon a small island, occupied by a severe body of religious men, to a large extent employed in the missionary efforts of the time, work so excellent should have been produced. It must, however, be remembered that within these austere communities, devoted as they were to constantly recurring services, and to the instruction of the outside people in the faith of Christ, there was, at the same time, much devotion to, and instruction in, letters and the culture then existing in the West, and that from this very monastery at Lindisfarne, and at the same time, proceeded one of the most beautiful, as it is one of the most skilfully executed, examples of writing and illuminating, the noble manuscript, once on the High Altar at Lindisfarne and now in the British Museum, the book of the Gospels, sometimes called of St. Cuthbert.

Since the above account was written, the grave has been re-opened, in the hope that some of the wanting portions of the sculptured parts of the coffin might be discovered. It was also hoped that the remains of the original bottom, the false one of 1104, and of the lower lid, might be found. Some pieces of the lid, sides and ends have been recovered and have been added in their proper place to what had already been put together, a valuable piece of work due to the keen eye and patient labour of Mr. Footitt. The number of small fragments of wood, belonging to the original coffin, to that made in 1104, and to the coffin of

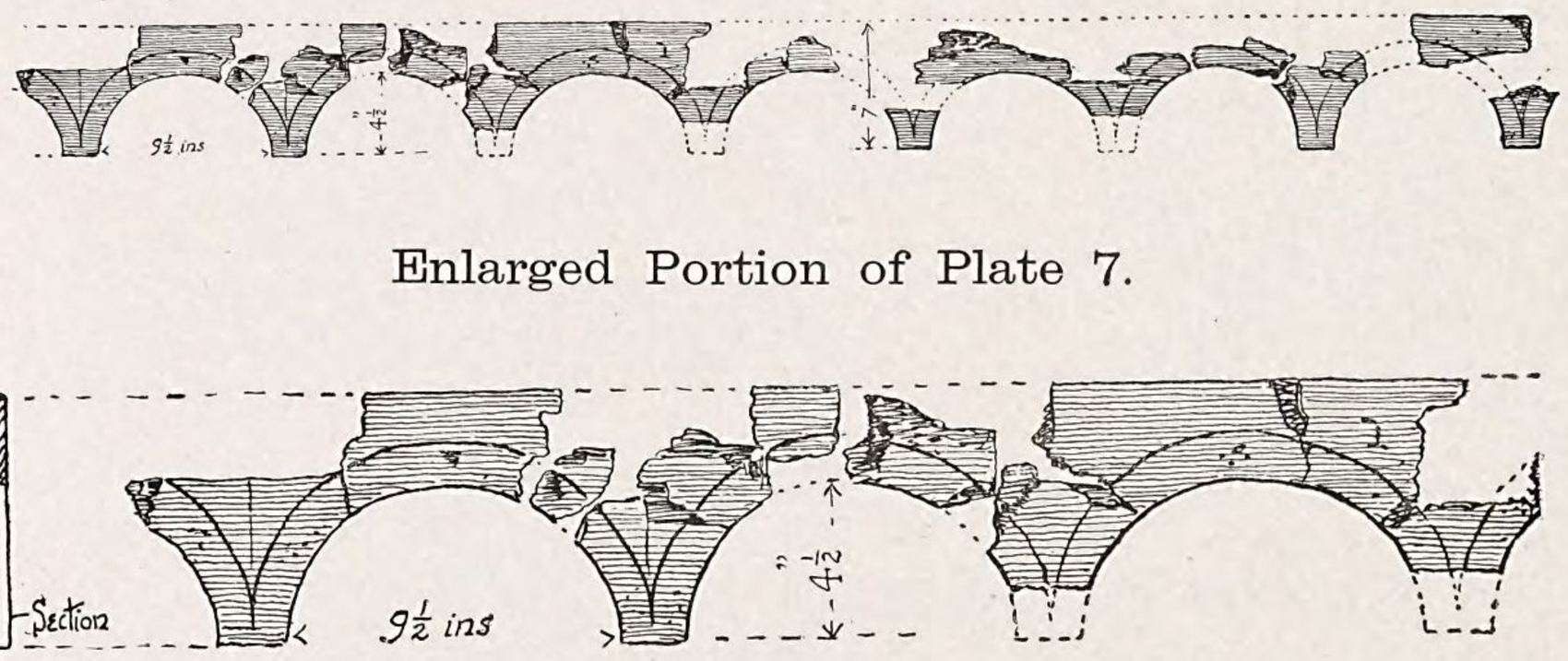
PLATE 6.



1542, is so very large that to sort and arrange them within any reasonable time is impossible. No account of what remains of the bottom and other parts of the original coffin, not included in the foregoing description, can therefore be given at present. It is satisfactory, however, that it has been possible to describe the most valuable portions and that a quite adequate idea of the coffin as a whole is now available.

Among the pieces of wood found in the grave are some which have engraved lines upon them, but which do not belong to the lid, sides or ends. One series consists of parts of a cross of early form (plate 6), the other has what appears to represent an arcading (plate 7), of

PLATE 7.

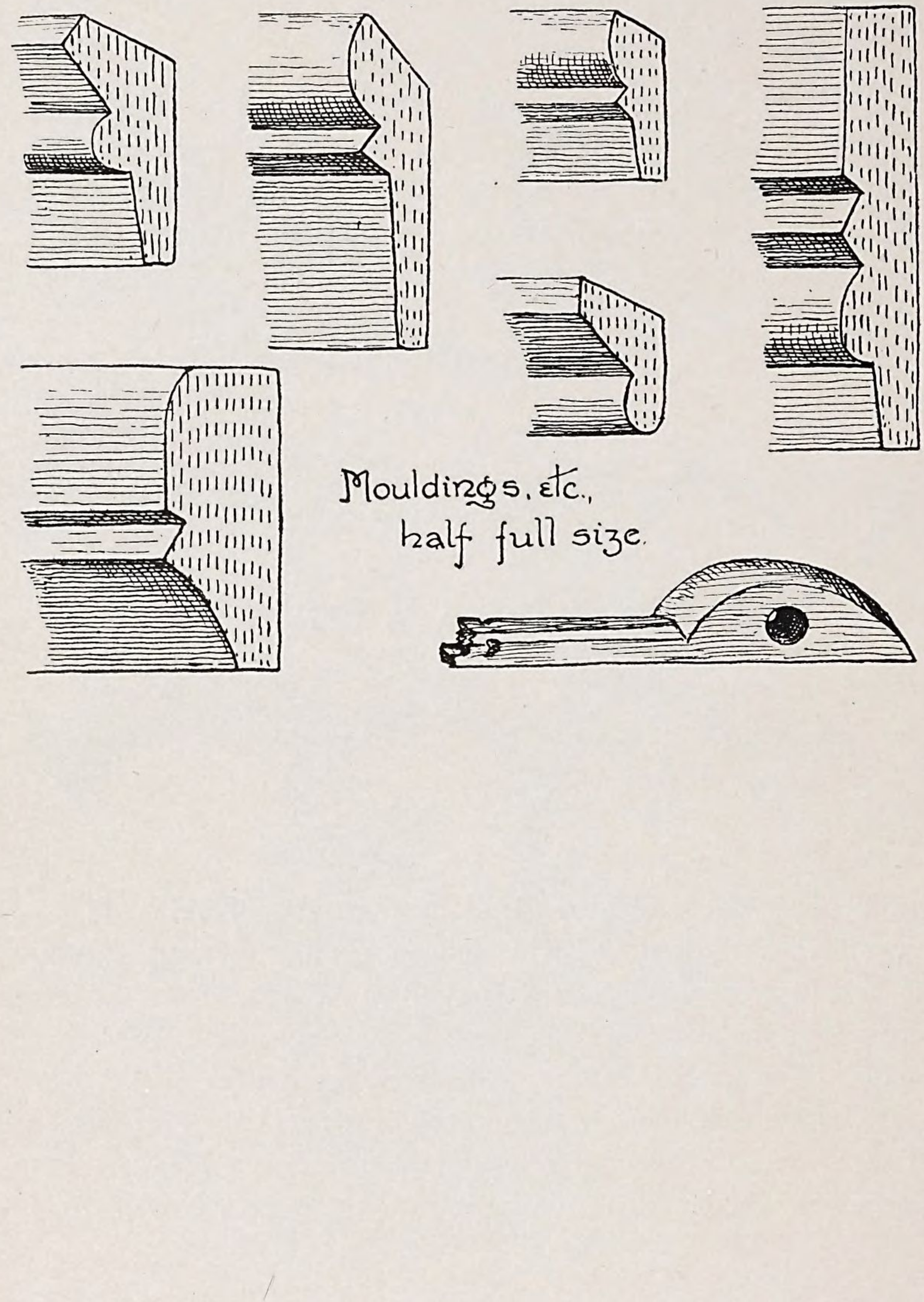


Enlarged Portion of Plate 7.

which only the arched portion has been recovered. It is possible that the lower lid may have had a cross upon it and that these portions may form a part of it. The cross appears to have been about 2 ft. long, and is 11½ in. wide. The arcading may have been upon the side of the new coffin made when the translation took place in 1104. These are, however, merely conjectures. A number of pieces of wood with mouldings on them were found on the

re-opening of the grave. They (plate 8) probably belong to the coffin made in 1542. A large quantity of pieces of iron of various forms was also in the grave. It is impossible to say to which coffin they belonged; certainly they were never attached to the original one.

PLATE 8.



EXPLANATION OF PLATES

9, 10, 11, 12, 13.

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Plate 9. The Lid.

MATHEVS, in Runes.

MARCVS, in Runes.

LVCAS, in Roman Letters.

IOHANNIS, in Runes.

Plate 10. The Archangel Side.

RAPHAEL

SCS VRIA (Sanctus Uriel).

SCS (Sanctus).

VMIA. The M a Rune. The name not identified.

Plate 11. The Apostle Side. Upper Row.

PETRVS

IACOBVS

IOHANNIS

ANDREAS

Plate 12. The Apostle Side. Lower Row.

PVS (Philippus). **BAR** (Bartholomæus).

THOMAS

PA (Paulus).

MATHEAS (Matthias).

Plate 13. Smaller End.

AR (Maria).

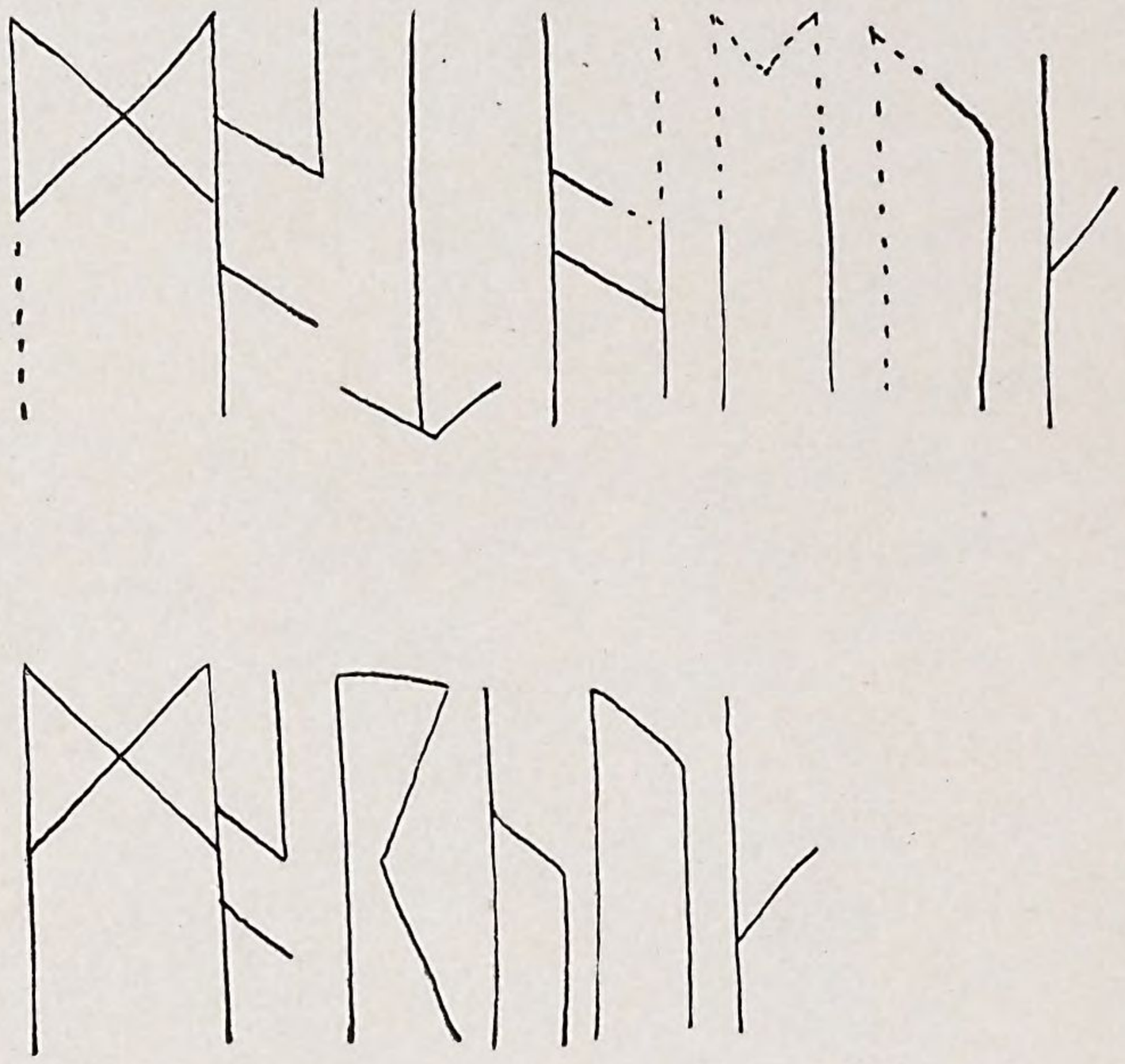
IHS XPS (Jesus Christus), in Runes.

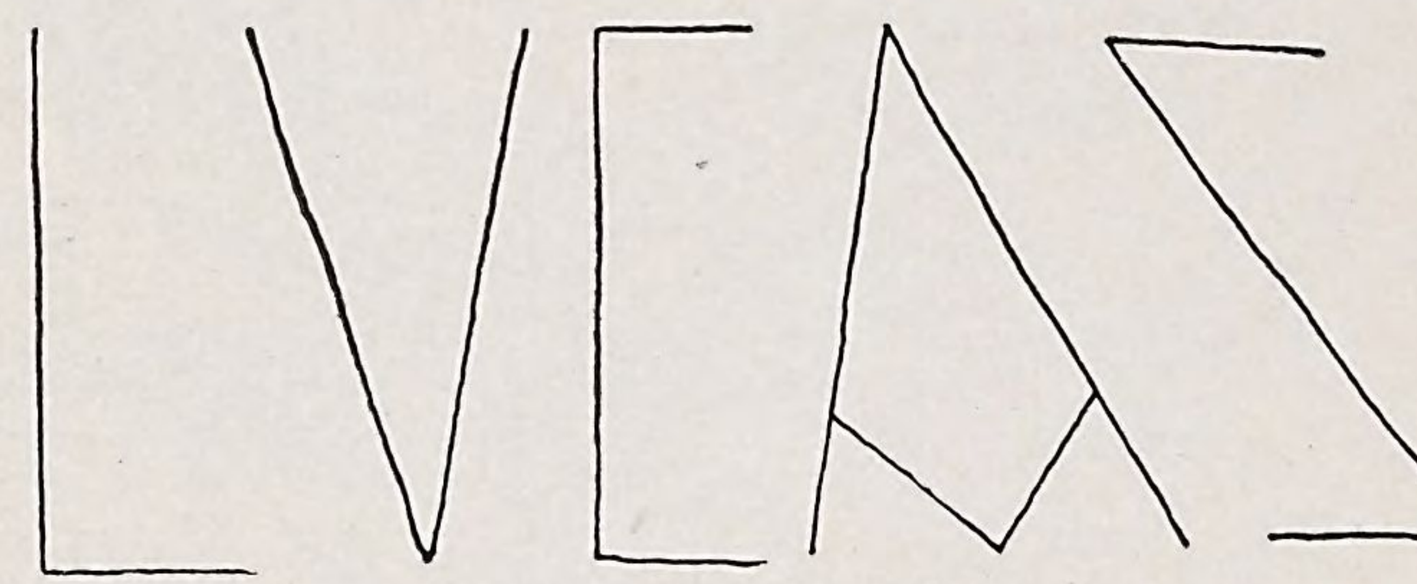
Larger End.

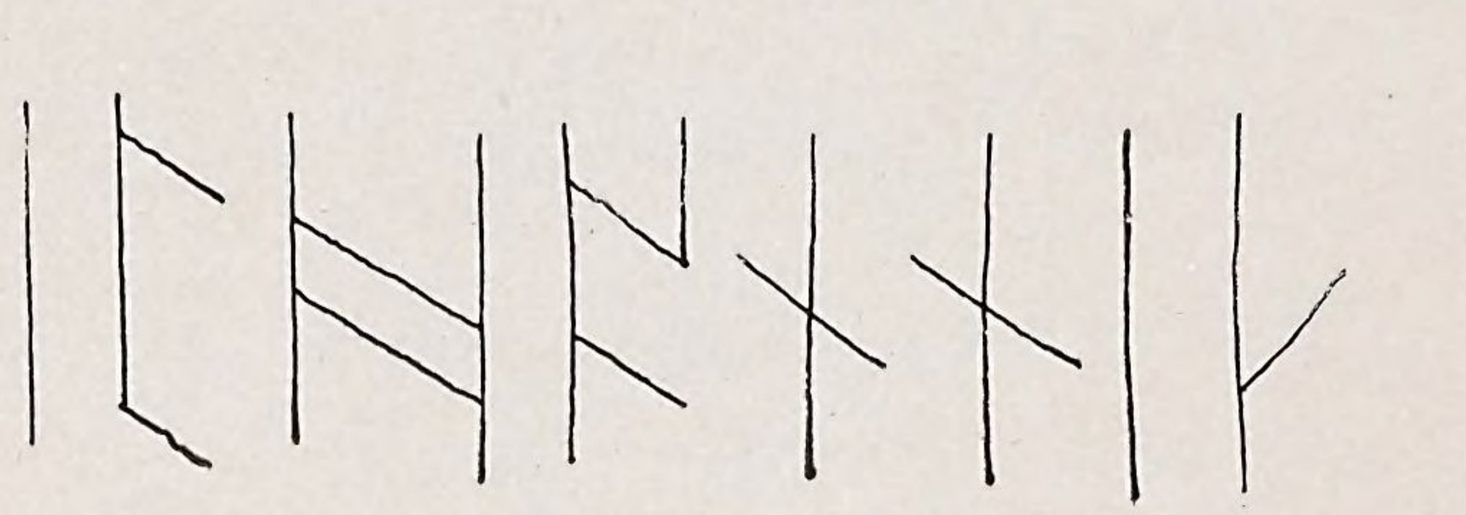
CS MICHÆL (Sanctus Michael).

ABRIÆL (Gabriel).

PLATE 9.







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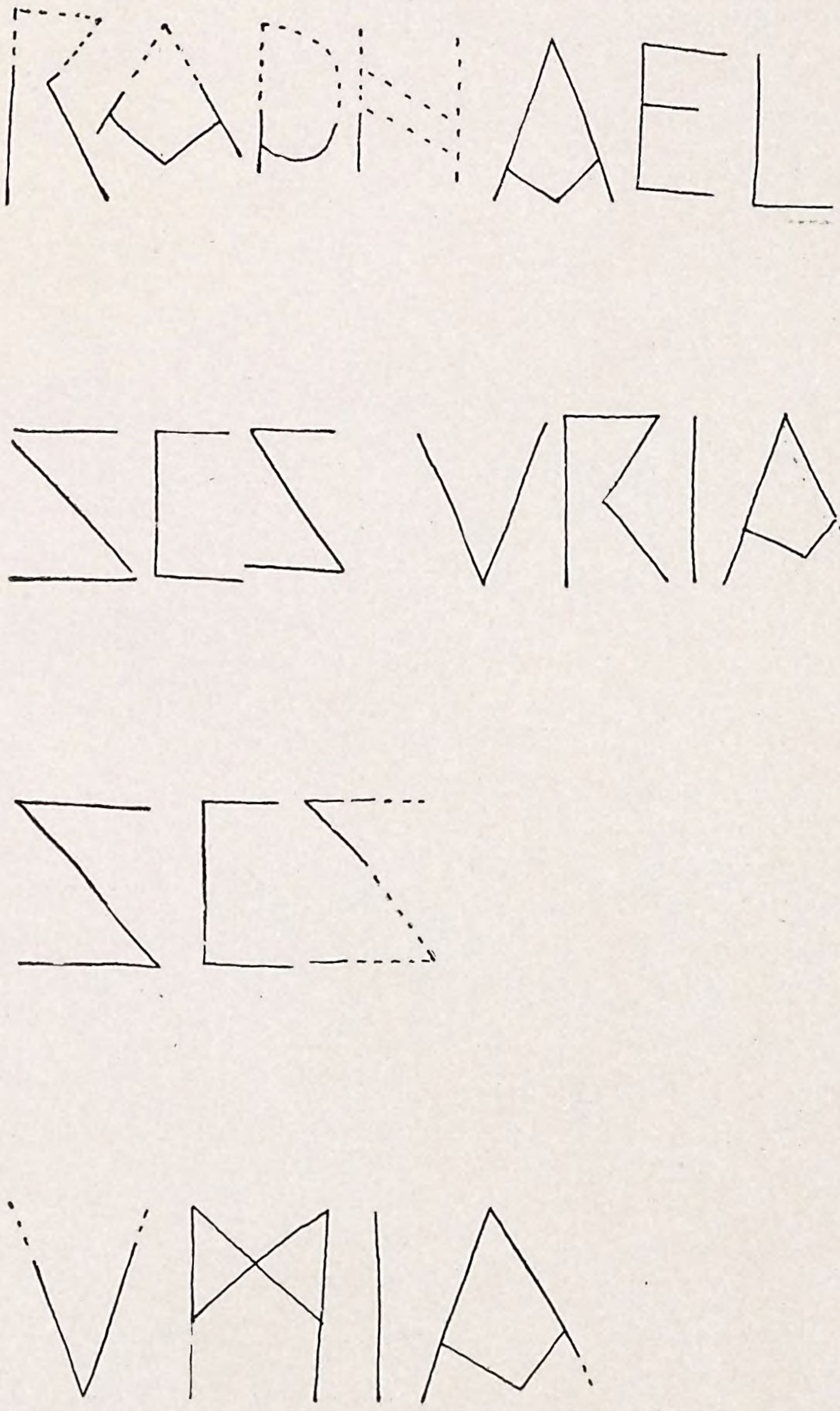

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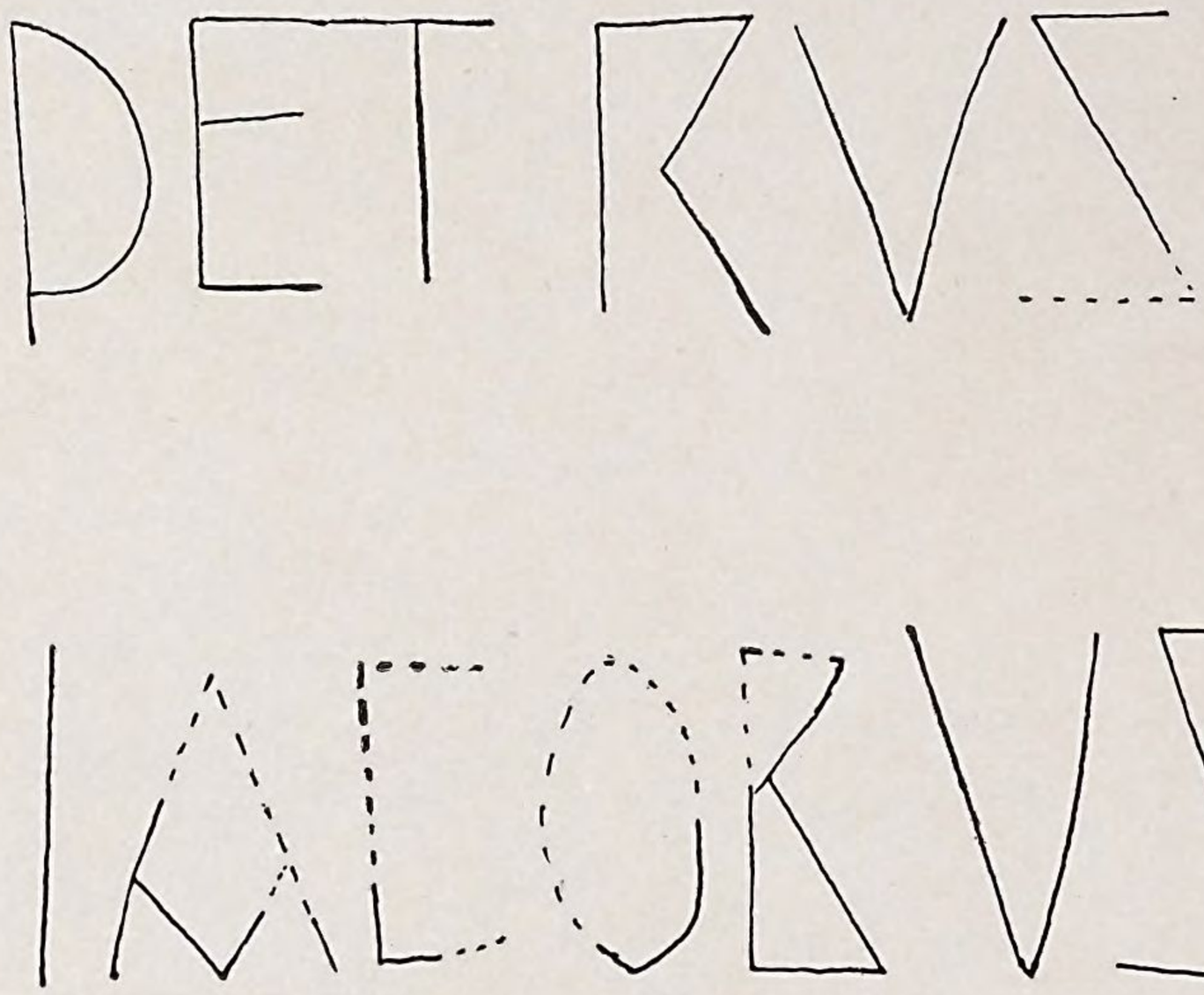

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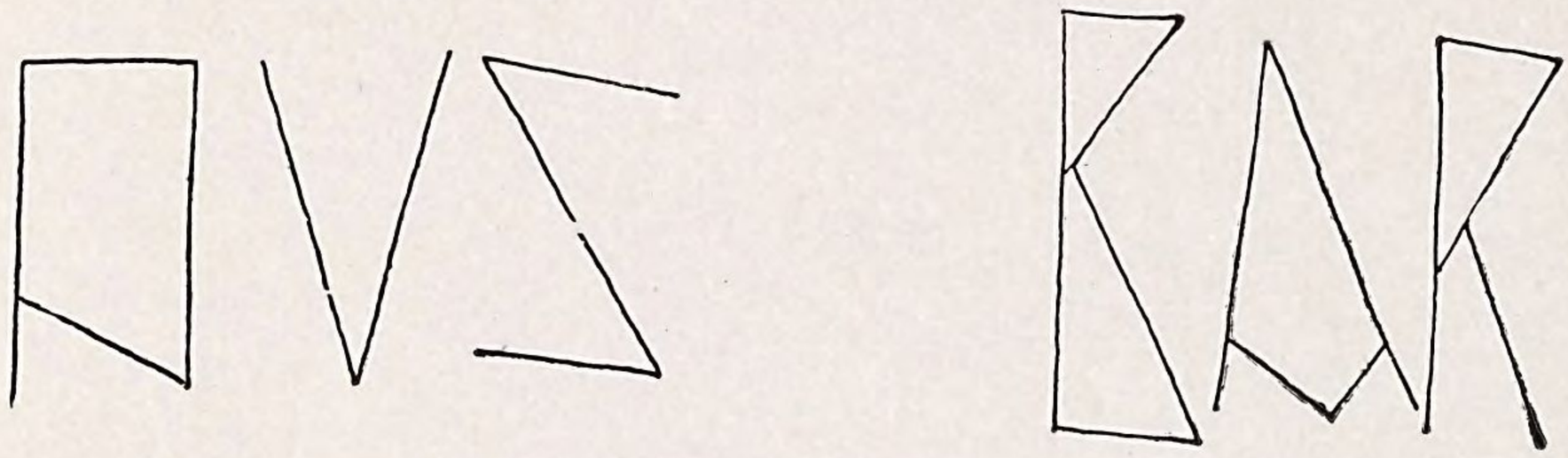
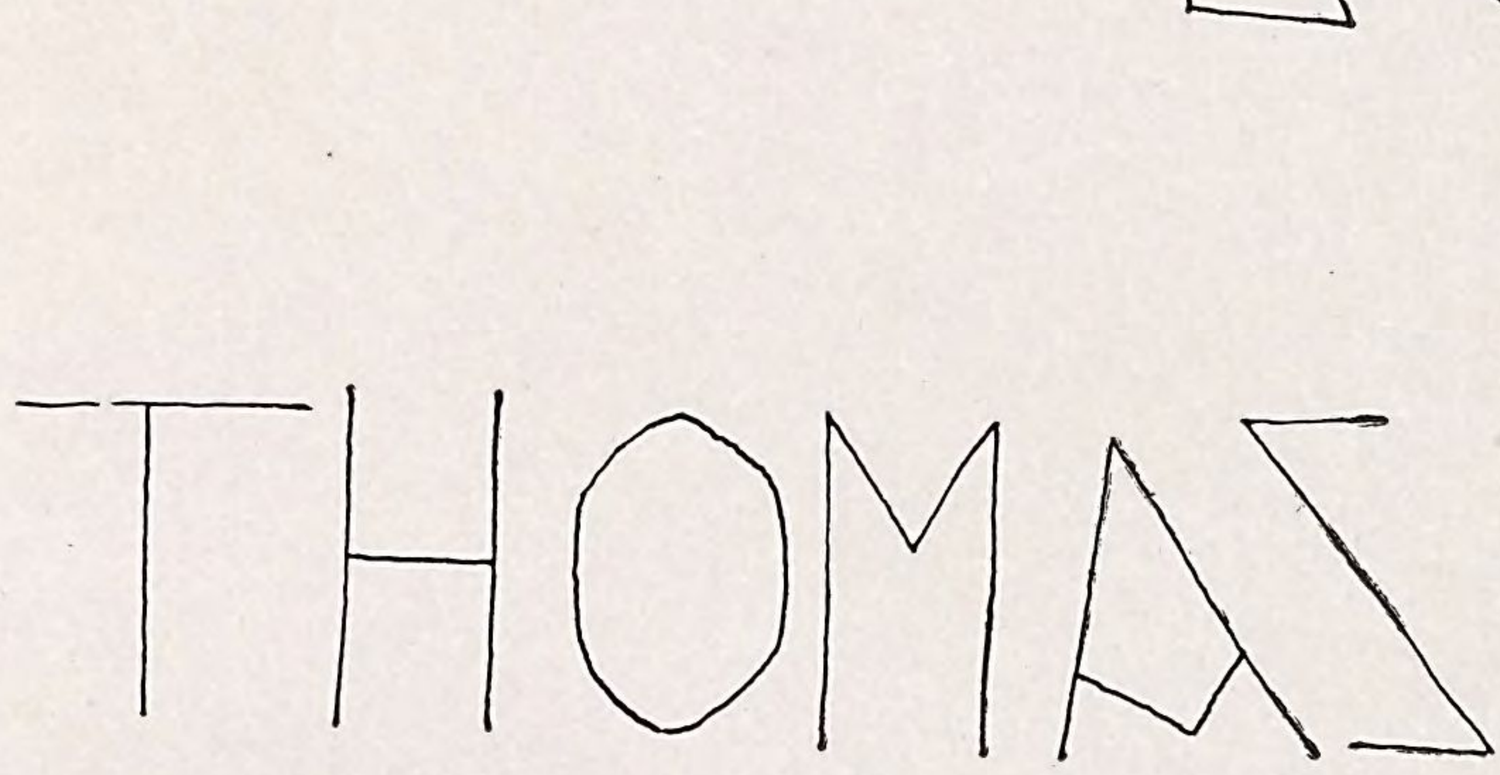
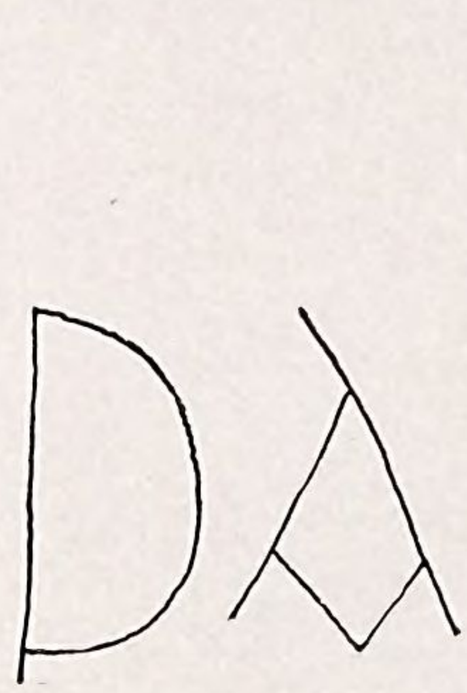






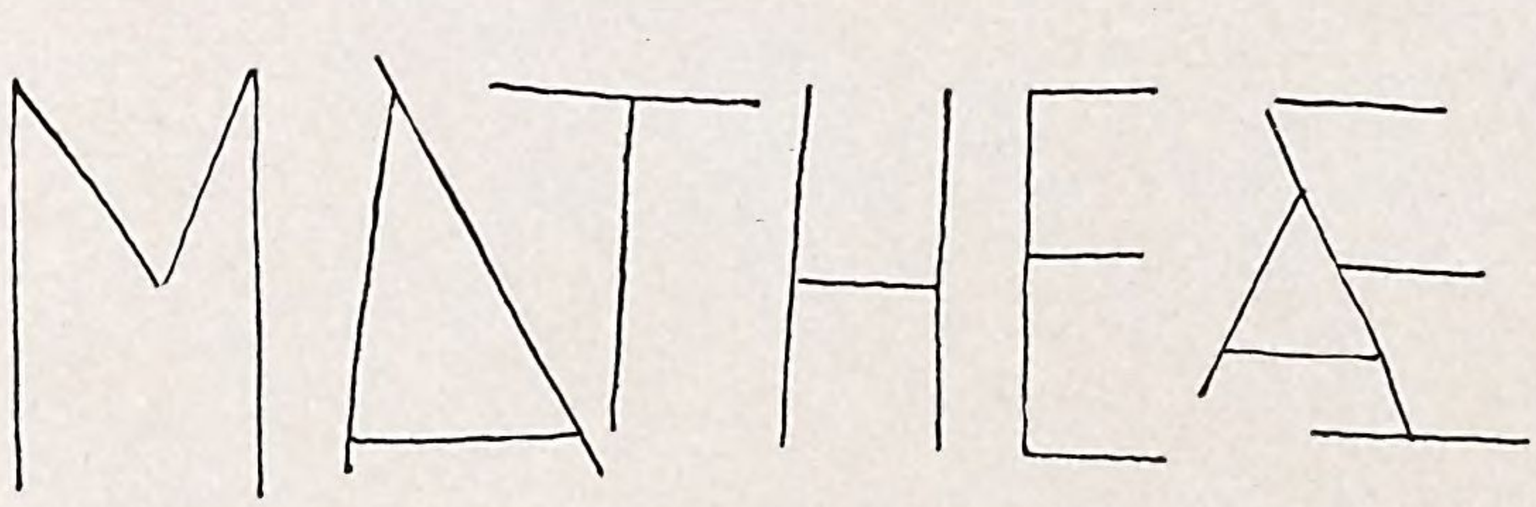
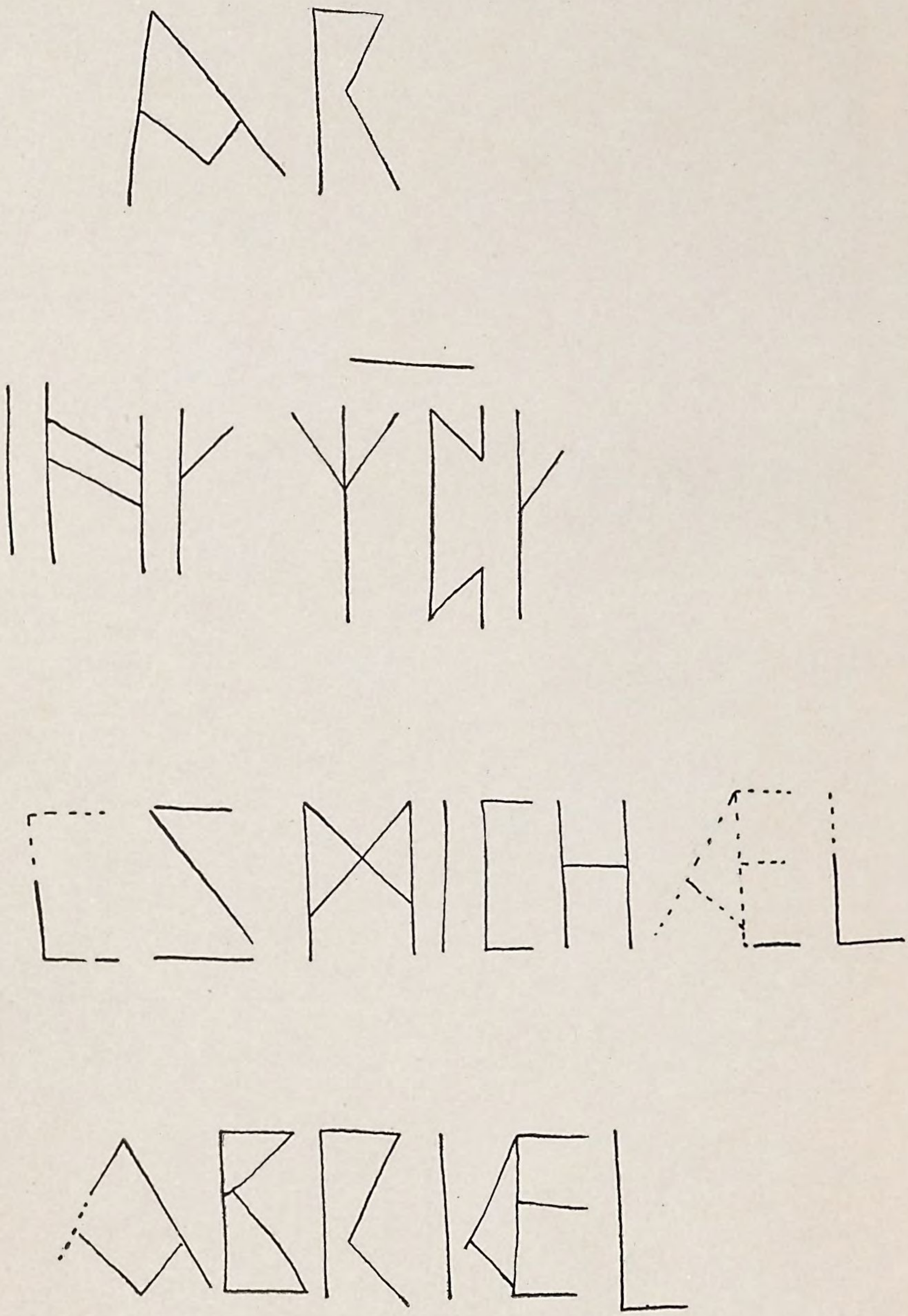


PLATE 13.



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MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

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